

I. D. FLETCHER COLL. & OTHERS

SALE. JAN. 25 - 26, 1918

ON FREE PUBLIC VIEW

9 A.M. UNTIL 6 P.M.

AT THE AMERICAN ART GALLERIES

MADISON SQUARE SOUTH, NEW YORK

FROM FRIDAY, JANUARY 18th, 1918

UNTIL THE DATE OF SALE, INCLUSIVE

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EXCEEDINGLY VALUABLE

ART PROPERTY

BELONGING TO THE ESTATE OF THE LATE

ISAAC D. FLETCHER

AND TO THE ESTATE OF THE LATE

CHARLES FRANCIS WILLIAMSON

---

TO BE SOLD AT UNRESTRICTED PUBLIC SALE

ON FRIDAY AND SATURDAY AFTERNOONS

JANUARY 25th AND 26th, 1918

AT THE AMERICAN ART GALLERIES

MADISON SQUARE SOUTH

BEGINNING AT 2.30 O'CLOCK



ILLUSTRATED CATALOGUE  
OF  
EXCEEDINGLY VALUABLE

ART PROPERTY

TO BE SOLD AT UNRESTRICTED PUBLIC SALE

BY DIRECTION OF AUSTIN B. FLETCHER, EDWARD TOWNSEND,  
WILLIAM H. CHILDS AND EVERSLEY CHILDS, EXECUTORS  
UNDER THE WILL OF THE LATE

ISAAC D. FLETCHER  
CONNOISSEUR AND BENEFACTOR

AND BY ORDER OF THE ANCILLARY ADMINISTRATRIX OF  
THE LATE

CHARLES FRANCIS WILLIAMSON  
CONNOISSEUR, OF PARIS  
WHO LOST HIS LIFE BY THE SINKING OF THE "LUSITANIA"

ON THE AFTERNOONS HEREIN STATED

AT THE AMERICAN ART GALLERIES

CATALOGUE BY MR. MAURICE W. BROCKWELL AND MR. JOHN GETZ

THE SALE WILL BE CONDUCTED BY  
MR. THOMAS E. KIRBY  
AND HIS ASSISTANT, MR. OTTO BERNET, OF THE  
AMERICAN ART ASSOCIATION, MANAGERS  
NEW YORK

1918



THE AMERICAN ART ASSOCIATION  
DESIGNS ITS CATALOGUES AND DIRECTS  
ALL DETAILS OF ILLUSTRATION  
TEXT AND TYPOGRAPHY

## CONDITIONS OF SALE

1. Any bid which is merely a nominal or fractional advance may be rejected by the auctioneer, if, in his judgment, such bid would be likely to affect the sale injuriously.

2. The highest bidder shall be the buyer, and if any dispute arise between two or more bidders, the auctioneer shall either decide the same or put up for re-sale the lot so in dispute.

3. Payment shall be made of all or such part of the purchase money as may be required, and the names and addresses of the purchasers shall be given immediately on the sale of every lot, in default of which the lot so purchased shall be immediately put up again and re-sold.

Payment of that part of the purchase money not made at the time of sale shall be made within ten days thereafter, in default of which the undersigned may either continue to hold the lots at the risk of the purchaser and take such action as may be necessary for the enforcement of the sale, or may at public or private sale, and without other than this notice, re-sell the lots for the benefit of such purchaser, and the deficiency (if any) arising from such re-sale shall be a charge against such purchaser.

4. Delivery of any purchase will be made only upon payment of the total amount due for all purchases at the sale.

Deliveries will be made on sales days between the hours of 9 A. M. and 1 P. M., and on other days—except holidays—between the hours of 9 A. M. and 5 P. M.

Delivery of any purchase will be made only at the American Art Galleries, or other place of sale, as the case may be, and only on presenting the bill of purchase.

Delivery may be made, at the discretion of the Association, of any purchase during the session of the sale at which it was sold.



5. Shipping, boxing or wrapping of purchases is a business in which the Association is in no wise engaged, and will not be performed by the Association for purchasers. The Association will, however, afford to purchasers every facility for employing at current and reasonable rates carriers and packers; doing so, however, without any assumption of responsibility on its part for the acts and charges of the parties engaged for such service.

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The Association exercises great care to catalogue every lot correctly, and will give consideration to the opinion of any trustworthy expert to the effect that any lot has been incorrectly catalogued, and, in its judgment, may either sell the lot as catalogued or make mention of the opinion of such expert, who thereby would become responsible for such damage as might result were his opinion without proper foundation.

AMERICAN ART ASSOCIATION,

American Art Galleries,

Madison Square South,

# CATALOGUE

# FIRST AFTERNOON'S SALE

FRIDAY, JANUARY 25, 1918

AT THE AMERICAN ART GALLERIES

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BEGINNING AT 2.30 O'CLOCK

Catalogue Nos. 1 to 149, inclusive

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## MISCELLANEOUS OBJECTS

No. 1

### *AMERICAN POTTERY BOTTLE*

Metallic copper-toned glass with clouding. (Experimental specimen.)

*Height, 5½ inches*

No. 2

### *TERRA-COTTA FIGURE*

A kneeling nude female peeping through the tresses held up by her hand.

*Height, 9 inches*

No. 3

### *TERRA-COTTA FIGURE*

Female figure with drapery; modeled after the Greek.

*Height, 13 inches*

*Inscribed to Madame Fletcher by the sculptor, P. Puech, 1902.*



No. 4

*PAIR OF CHINESE LOWESTOFT PORCELAIN VASES*

Flattened forms with ribbing; the painted on-glaze details including a pink scale ground with white panel reserves, variously decorated with landscape flowers, and art objects. Have gilt stands.

*Height, 11½ inches.*

No. 5

*DOULTON WARE FAIENCE VASE WITH COVER*

Slender urn-shaped. Handles composed with dolphin figures. Showing a Bacchanal subject with landscape and group of three females representing Music. Painted by J. Eyre, made at Doultons in Lambeth, England.

*Height, 32 inches.*

**ANTIQUE PERSIAN FAIENCE**  
**(Purchased from Dikran G. Kélékian)**

No. 6

*OLD PERSIAN OIL JAR*

Koubatcha ware, with deep tortoise-shell tone; vaguely showing blue decoration under the brown stained glaze.

*Height, 9½ inches.*

No. 7

*ANTIQUE PERSIAN OIL JAR*

Koubatcha ware; ovoidal form, with blue and brown decoration; the glaze showing a dark *café-au-lait* clouding.

*Height, 10 inches.*

No. 8

*ANTIQUE PERSIAN JAR*

Koubatcha ware, with underglaze blue decoration in conventional form.

*Height, 10 inches.*

No. 9

*ANTIQUE PERSIAN OIL JAR*

Similar to the preceding; dominated by cobalt-blue decoration under the glaze. With brownish clouding on one side.

*Height, 10½ inches.*

No. 10

*ANTIQUE RAKKA POTTERY JAR*

Low bulbous shape, presenting a turquoise-blue glazing with black decoration, covered by rich gold-hued iridescence.

*Height, 5 inches; diameter, 7 inches.*

No. 11

*ANTIQUE PERSIAN OIL JAR*

Koubatcha (Caucasus); ovoid form, with old ivory-toned glazing, showing light cobalt-blue floral designs.

*Height, 12 inches.*

No. 12

*ANTIQUE PERSIAN OIL JAR*

Koubatcha (Caucasus); the dark mottled brown glaze with crackle showing a greenish border decoration. Has teakwood stand.

*Height, 9 inches.*

ANTIQUE CHINESE PORCELAINS

No. 13

*CHINESE PORCELAIN BOTTLE*

With monochrome lavender glaze showing delicately incised lotus flowers and leafy scrolls. Bears six-character Ming mark (apocryphal); probably late K'ang-hsi (1662-1722).

*Height, 9 inches.*

No. 14

*DECORATED CHINESE PORCELAIN VASE Chia Ch'ing*

Gourd shape; light turquoise-blue enameled ground with superposed lotus flower and arabesque scrolls rendered in varied colors, together with bats, that support golden swastika emblem. Bears seal mark of its period.

*Height, 11 inches.*

No. 15

*PAIR OF CHINESE PORCELAIN BEAKERS Chia Ch'ing*

Flaring trumpet-shaped neck with light turquoise body, glazing including superimposed arabesque scrolls with lotus flowers and "Shou" characters, executed in various colors together with bats and fruit. The shoulder and neck finished with varied borders; interior glazed in light turquoise. Bears seal mark.

*Height, 11¾ inches.*

No. 16

*CHINESE COPPER SOUFFLÉ PORCELAIN VASE*

Quadrangular shape, with handles. The metallic brownish glaze showing soufflé flecking. Lightly mounted, with removable gilt bronze foliage.

*Height, 12 inches.*





No. 17

*RARE MING POTTERY JAR*

*Chinese*

Outer shell with raised rockeries including the eight Pa hsien figures, paying homage at two ancestral shrines, with inscriptions. Beside these appears a banner and coiling snake. The pierced shoulder is encircled by the spearhead pattern glazed in green alternating with yellow rosettes, while body is glazed in light malachite green *sur biscuit*. The cover is molded and glazed in form of a lotus leaf. Early Ming.

*Height, 16 inches (with cover); diameter, 11 inches.*

*Purchased from the Art House of Thomas B. Clarke.*



No. 18

*RARE MING POTTERY JAR WITH COVER AND STAND*

The outer shell in form of open rockeries, displaying figures and horses, glazed *sur biscuit* in aubergine, amber-yellow and ivory white tones on a ground of brilliant emerald-green. The shoulder is ornamented with openwork scrolls in green glazing. The cover in form of lotus leaf is surmounted by a frog. Early Ming.

*Height, 15 inches; diameter, 9½ inches.*

*Purchased from the Art House of Thomas B. Clarke.*



No. 19

*LARGE DECORATED VASE*

*Ch'ien-lung*

With light turquoise ground. Oviform shape; with grotesque red and gold bird handles; the body with light turquoise-blue enamel glazing presenting a multi-colored floral design composed with lotus blossoms, tiger lilies and leafy arabesque scrolls. Bordered with fanciful ascending palmation at the base, together with a pink border showing arabesque details. The neck is bordered by pink spearheads with blue outlining. Interior glazed in turquoise-blue. Foot underneath bears red Ch'ien-lung seal mark (1736-95).

*Height, 22 inches.*

*Purchased from the Art House of Thomas B. Clarke.*



No. 20

*PAIR OF CHINESE FAMILLE ROSE TEMPLE JARS*

*Chia Ch'ing*

With gilt wood covers surmounted by white jade. Oviform body, with pink graviata ground enamel sustaining an overglaze decoration with phoenix birds and magnolia trees in blossom. Foot underneath glazed in green. Chia Ch'ing period (1796-1820).

*Height, 17½ inches (with cover).*

*Purchased from the Art House of Thomas B. Clarke.*

No. 21

*LARGE BLUE AND RED DRAGON BOTTLE*

*Ch'ien-lung*

Bulbous body and tubular neck; details of decoration presenting three peachbloom colored dragons in quest of the flaming orb, posed against a deep brilliant cobalt-blue clouding on white ground. Bears mark of its period: Ch'ien-lung (1736-95).

*Height, 23 inches; diameter, 14 inches.*

*Purchased from the Art House of Thomas B. Clarke.*

No. 22

*TALL\*BLACK HAWTHORN VASE*

*K'ang-hsi*

High-shouldered beaker shape with flaring neck, presenting a soft black enamel ground with a knurled old plum tree, whose spreading branches and twigs bear small *mei hua* blossoms, called "hawthorn" in Western collections. (Repaired at the neck.) Has white glazed foot; without mark. Ascribable to the K'ang-hsi period (1662-1722).

*Height, 27½ inches.*

No. 23

*TALL BLACK HYDRANGEA VASE*

High-shouldered beaker shape, with black ground sustaining au-berGINE-colored trees with branching stems that reach into the neck, bearing white hydrangea blossoms with green leafage; birds appear amid the flowering branches and near its green rocky base. Foot underneath showing black enamel without mark. (Repaired at the neck.) Period of K'ang-hsi (1662-1722).

*Height, 28¾ inches.*

*RUSSIAN ENAMEL AND OBJECTS IN SILVER*

No. 24

*RUSSIAN CHAMPLEVÉ TEA CADDY* *Nineteenth century*

Square shape, with silver-gilt body.

*Height (with cover), 6 inches.*

No. 25

*SILVER-GILT AND ENAMELED RUSSIAN CUP*

Raised filigree arabesque designs with long stem handle, picked out in varied brilliant enamels and studded with varied semi-precious stones, *en cabochon*.

*Height, 5¾ inches; length, 12 inches.*

No. 26

*RUSSIAN CUP*

Similar to the preceding. With ribbed sides, including rich filigree details and enameling, together with semi-precious-stone setting.

*Height, 5¾ inches; length, 11¾ inches.*

No. 27

*RUSSIAN ENAMELED CUP AND SAUCER DISH*

Silver-gilt body with filigree ornament and varied colored enamels including miniature borders.

*Height, 7½ inches.*

No. 28

*RUSSIAN ENAMELED SILVER-GILT CUP*

Repoussé work with ornate floral and scroll design, including enameling in varied translucent colors. Bears Russian stamp.

*Height, 9 inches at handle; width, 11 inches.*

No. 29

*RUSSIAN ENAMELED SILVER TEA SET*

The filigree design showing enamels in varied colors imitating the color of semi-precious stones, such as lapis, turquoise and ruby. Bears mark, "Made in St. Petersburg, for Tiffany & Co.," with the Russian Hall stamp. Consisting of tray, ewer, sugar bowl and sugar tongs.

No. 29A

*EIGHTEEN RUSSIAN TEASPOONS*

Matching the preceding set. With silver-gilt bowls and filigree enameled ornamentation. Made for Tiffany & Co.





No. 30

*SET OF EIGHTEEN RUSSIAN ENAMEL  
SILVER-GILT FRAPPÉ BOWLS*

On high stem. Of graceful shape, each showing finely executed enamel work in varied colors in imitation of semi-precious stones. Bears the Russian Hall mark. With spoons to match.

No. 31

*SILVER-GILT BOWL*

East Indian design, with engraved panels in low repoussé, showing four great Mogul portraits. Made by Tiffany; stamped sterling silver.

*Height, 5 inches; diameter, 8¾ inches.*

No. 32

*RUSSIAN SILVER-GILT JEWEL CASKET*  
*WITH PAINTED ENAMEL PANEL*

With silver-gilt interior. The rounded sides showing delicate filigree scrollwork, filled with colored enameling. The cover with like filigree border, enclosing a painted enamel figure subject. The elaborate composition shows a group of Cossack warriors, seated about a table after their meal, as an officer dictates a letter to a scribe in answer to a letter from the Turkish Sultan.

This moment, during the composition of a characteristic letter, to which all the Cossacks contributed in making an insulting and cutting reply to the Turkish ruler, is taken by the artist E. E. Reiper from his famous painting, "The Japarojtsie." This event took place in 1673 at the village of Tehertomlitzkie (now Kapoulouke). The figures are life portraits: "That of the Captain (Ataman) is of General Dragomiroff, the scribe is Professor Evanitsky; to the left of the writer appears the well-known collector of Cossack folklore, Martinovitzh. Next to him is Tarnouskie, the collector of Cossack antiquities. Then the celebrated painter Kouznetsoff; and sitting at the end of the table, a historical type (a young Cossack), with gun athwart his back, is grandson of the composer, Glinka. All the others were painted from subjects living near the Rapids of the Dnieper. "Japarojtsie" means 'from beyond the Rapids,' referring to the Rapids near the mouth of the Dnieper. All are clothed in Cossack uniforms."—Translated from the Moscow "Russkie Slove."

*Height, 5 inches; length, 10 by 7 inches.*

No. 33

*EAST INDIAN SILVER TRAY*

Oval shape, with two handles; repoussé design figure panel and borders including animals and birds.

*Size, 20 by 15 inches.*

No. 34

*EAST INDIAN SILVER BOWL*

Globular shape; bold repoussé design, showing numerous figures and a curious bird with elephant head. Bears repoussé peacock with spreading tail, on the panel underneath.

*Height, 5¾ inches; diameter, 8¼ inches.*

No. 35

*SILVER-GILT TANKARD*

East Indian design with repoussé border, modeled after the two above described pieces, by Tiffany & Co.; stamped sterling silver.

*Height, 12 inches.*

No. 36

*LARGE REPOUSSÉ SILVER LOVING CUP*

Tall oviform shape, with three handles and floral repoussé and rocaille scrolls, including the engraved monograms. Made by Tiffany & Co.; stamped sterling silver. Weight about 183 oz.

*Height, 14¾ inches; diameter, 12 inches.*

No. 37

*STERLING REPOUSSÉ SILVER EWER*

Renaissance design; has curved handle surmounted by reclining cupid with grapes. The repoussé embellishment on the body presenting a procession of cupids among grape vines. Has a fanciful spiral grooved neck and base; octagonal plinth with floral details. Engraved cartouche, with the monogram M.E.F.; stamped sterling silver. Made by Tiffany & Co.

*Height, 21½ inches.*

No. 38

*TALL REPOUSSÉ SILVER EWER*

Slender baluster form, with rocaille scroll handle; body presenting cupid subjects in hold repoussé relief work. Bearing monogram M.E.F.; stamped sterling silver. Made by Tiffany & Co.

*Height, 23½ inches.*

MISCELLANEOUS OBJECTS OF ART

No. 39

*FRENCH GILT BRONZE TABLE CLOCK (Dendulette)*

Louis Seize style; the gilt bronze design including floral bouquet, mask and fan, with enameled dial and oval mahogany base.

*Height, 5 inches; width, 6 inches*



No. 40

*FRENCH ORMOLU INKSTAND*

Louis Quinze design; the finely chased and gilt bronze rocaille scrolls and laurel leaves including pair of cupids beside a tipped water vessel. Made by Linke, of Paris.

*Width, 14 inches; height, 9 inches.*

No. 41

*FRENCH GILT BRONZE JEWEL CASKET*

Octagonal shape, with two handles and claw feet; the front with cartouche and cupid supporters, including floral basket ornaments. The cover with trophies including a repoussé pastoral scene with figures.

*Height, 9 inches; length, 16 by 9 inches.*

No. 42

*ENAMELED GILT BRONZE JEWEL CASKET*

Oblong shape, with free column at the four corners and supported on four round feet. The lid and four sides have inserted oval plaquettes with green enameled grounds sustaining cupid and gardener's trophies, painted in colors.

*Height, 11 inches; width, 14½ by 10½ inches.*

No. 43

*EMPIRE ORMOLU CLOCK*

Oblong marble base, supporting circular white enameled dial and seated figure of an angel; flanked by small vase and wreathed staff. Mercury gilding of the period.

*Height, 20 inches; width, 15½ inches.*

No. 44

*SOUVENIRS OF SIR JOSHUA REYNOLDS*

(A) Oval Miniature of William Johnson: Painted on ivory, by Sir Joshua Reynolds (?); the subject with gray hair and smooth face wearing maroon velvet coat and white cravat. Unsigned and in gold locket frame. Back panel with crystal empty. The portrait represents Mr. Wm. Johnson, the nephew of Sir Joshua Reynolds (a son of Mr. Reynolds's daughter).

(B) White Agate Chain Fob with Seal: With Greek intaglio figure, set in oval-shaped gold mounting.

(C) Chain Fob of Carnelian Agate: With intaglio bust of Michael Angelo.

(D) Watch with Green Enameled Outer Case: Worn by Sir Joshua Reynolds. Shagreened outer case resembling leather with gold studding. White open-face dial. Inner case of plain gold. Movement by Thomas Mudge, London. The four pieces are contained in a morocco étui with moiré silk lining.

The miniature, fobs and watch of Sir Joshua Reynolds are accompanied by an extract from the painter's will, copied from the registry of the Probate and Admiralty Division of the High Court of Justice, England.

No. 45

*STAINED-GLASS PANEL*

*Sixteenth century*

German-Swiss. A panel showing two warriors facing inwards. The one on the left holds in his left hand a fleur-de-lis; that on the sinister side a six-pointed star. In the left foreground is a shield charged with a golden fleur-de-lis on a blue ground; in the right foreground the shield has a six-pointed star on a red ground. In the background is a shooting scene; a man with a musket, and with a servant loading for him, aims at a target on the right, behind which is a man who marks the score. In the center foreground is the inscription, with the date 1561:—"Hauptman Jacob von Heim und Hauptman Ulrich Schyn bed von Apenzell Anno Domini 1561."

*Height, 16½ inches; width, 12¼ inches.*

*Purchased from Messrs. J. & S. Goldschmidt, New York.*



No. 46

*PAIR OF WHITE MARBLE AND ORMOLU VASES*

Urn shape; have four cornucopia branches that may be used for candles; modeled with youthful dolphin figures and damasks; the four claw feet resting upon a square marble and ormolu plinth, enclosing laurel and ribbon panels. Cover with floral finial.

*Height, 20 inches (with cover).*





No. 47

*LAPIS-LAZULI AND ENAMELED*

*DOUBLE-HEADED BIRD*

With two griffin heads supporting a coronet; the lapis-lazuli inlaying on body forming feathers, while the silver-gilt wings and necks are enameled in feather design. The heads showing ruby-red, emerald-green and light blue enameling; these colors are repeated in jewel effect on the crown. The square base, of lapis-lazuli inlaying and silver-gilt mounting, rests on four enameled turtles. Accessories, including a lizard and snake, at talons of the bird. Has dragon-mounted cover, with enameled necklace and grotesque mask pendant. Has silver-gilt interior.

*Height, 27½ inches; width between spreading wings, 10½ inches.*



No. 48

*PAIR OF LAPIS-LAZULI VASES WITH COVERS*

Seventeenth century, modeled in Renaissance design; urn shape; reproductions of the lapis-lazuli vases shown in the Greenvault Museum at Dresden. Presenting enameled figure medallions and pilaster ornaments with wreath. With silver-gilt and enamel embellishment, showing ruby, malachite and sapphire-blue gemlike colors. Raised on four feet. The separate covers showing Minerva and bust of Liberty. Have silver-gilt interiors.

*Height, 20 inches.*



No. 49

*RARE RED PORPHYRY URN*

Flattened ovoidal shape, with torso female figures serving as side handles. The upper section with garlands and grape finial, supported on low ormolu base.

*Height, 18 inches; width, 22 inches.*





No. 50

*DARK MARBLE AND ORMOLU URN*

The marble shows blue and black mottling; has two snake handles and masks, with grapevines at the sides. Rim bordered by the "egg-and-dart" pattern. The plinth of marble matching urn.

*Height, 16½ inches; width (between handles), 21 inches.*

*Purchased from Messrs. Duveen Brothers.*



No. 51

*FIRST EMPIRE RUSSIAN MALACHITE FOUNT*

Large tazza form; raised on a square plinth of like malachite.

*Note:* A similar malachite fount is in the Trianon Palace at Fontainebleau, France.

*Height, 23 inches; diameter, 30 inches.*

*Purchased from Messrs. Seligmann, Paris.*

No. 52

*FRENCH GILT BRONZE GROUP:*

*ROMAN CHARIOT WITH TWO HORSES*

Forcefully representing a Roman chariot race, with minute details. Signed: V. Chech. Has gray and russet marble base.

*Height, 19½ inches; length, 25 by 10 inches.*

**ORIENTAL AND EUROPEAN BRONZES**

No. 53

*JAPANESE BRONZE FIGURE OF FUKU-ROKU-JIU*

A tall headed sage called "god of longevity."

*Height, 4½ inches.*

No. 54

*JAPANESE BRONZE FIGURE*

A water carrier. Brown patine.

*Height, 6½ inches.*

No. 55

*BRONZE WALKING LION*

In green patine. Copy after A. Barye.

*Height, 6½ inches; length, 9 inches.*

No. 56

*JAPANESE BRONZE WATER JAR*

*WITH SWINGING COVER*

Melon shape, with inscription; the obverse side showing figure of a man who is cleaning the surface. Brown patine.

*Height, 8 inches; width, 10 inches.*



No. 57

*FRENCH BRONZE TRAY*

Raised on three phoenix figure feet. Interior with trophy and garland design; centered by bust of a queen.

*Diameter, 13 inches.*

No. 58

*PAIR OF JAPANESE BRONZE VASES*

Quadrilateral shape, with mythological figures in relief on background of scaled diapering. Bearing incised seal mark of Ta Nippon (Great Japan, etc.).

*Height, 15 inches.*

No. 59

*GILT BRONZE JARDINIÈRE*

Low form, with stem handles, and foliage in relief. Has gilt interior dish; cast by Susse Frères; signed by F. Debon, the sculptor.

*Height, 5 inches; width, 15 by 12 inches.*

No. 60

*FRENCH GILT BRONZE EWER*

Bulbous shape, with rustic handles and nude female figure, seated upon shoulder of vessel and holding fishing net. Signed by the sculptor, C. Bibert.

*Height, 16½ inches.*

No. 61

*GREEK BRONZE FIGURE*

Representing an amazon standing upon column with cap of bronze. Covered with an antique verdigris green patine. (The arms are off.) Has a socle of dark red griotte marble.

*Height, 17½ inches; base, 4 inches square.*

No. 62

*FRENCH BRONZE FIGURE*

Representing a seated Roman youth enveloped in a toga; his hands are folded across the knees, holding a scroll. Mounted on a red griotte marble base.

*Height, 18½ inches; width of base, 23 inches.*

No. 63

*OVIFORM BRONZE VASE*

French, with mercury gilding. Wide central border, showing fisherman bearing trophies of the sea; the lower section with crabs and lobsters on seaweed. Made by F. Barbédienne.

*Height of vase, 24 inches.*

No. 64

*ANTIQUE BRONZE FIGURE OF PERSEUS*

Louis XIV period. Representing Perseus standing upon body of a shark, with upraised hand and with winged helmet. (Sword missing.) A shield with Medusa head is suspended from the rocks near his side. Light brown patine.

*Height, 24 inches.*

*From The Jacques Doucet Collection, Paris.*

*Purchased from Messrs. J. & S. Goldschmidt, New York, 1913.*

No. 65

*FRENCH BRONZE STATUE OF A DANCING GIRL*

With tambourine and long drapery, on round base. Modern; unsigned.

*Height, 28 inches.*

No. 66

*BRONZE BUST OF A MOOR*

With mailed helmet; pistol and sword through his belt. Raised on dark-figured marble base. Signed by Emle. Guillemin.

*Height, 35 inches.*

No. 67

*FRENCH BRONZE VASE STAND*

Modern. Greek design, with four legs, mask and ring ornament; circular top.

*Height, 35½ inches; diameter of top, 12 inches.*

No. 68

*FRENCH BRONZE FIGURE OF VICTORY*

Showing youth with bow, holding aloft a wreath of laurel, with his quiver on the ground. Clad in furs. Signed by the sculptor, E. Marioten.

*Height, 36 inches.*

No. 69

*FRENCH GILT-BRONZE BACCHANALIAN STATUE*

Representing a nude nymph with staff and playful infant. Signed, J. L. Gérôme, and cast by Siot-Decauville.

*Height, 36 inches.*

No. 70

*PAIR TWO LIGHT BRONZE TABLE LAMPS*

With tripod base and claw feet; repoussé work details, with two branches holding electric bulbs; including red silk shades.

*Height, 28 inches.*



No. 71

*TALL FRENCH BRONZE VASE BY BARBÉDIENNE*

Urn shape, with handles at both the sides and neck. Greek details in low relief, showing human figures, including a hunter with hare, vegetable cart and a maid. In light brown patine.

*Height, 3 feet 9 inches.*

No. 72

*GREEN VELVET-COVERED PEDESTAL*

For the preceding vase, No. 71

*Height, 26 inches.*

No. 73

*LARGE BRONZE TABLE LAMP*

Gothic style; with hand-wrought foliation and scrolls. Presenting three lions rampant with shields that support a crown. Has hexagonal base with piercing. The bronze framework of shade is supported by three branches in hand-wrought Gothic foliage and fleur-de-lis. The details show opalescent glass inserts and red silk fringe finishes the shade. The whole resting upon a hexagonal base of oak.

*Total height (with shade), 52 inches; diameter of bronze and glass shade, 28 inches.*

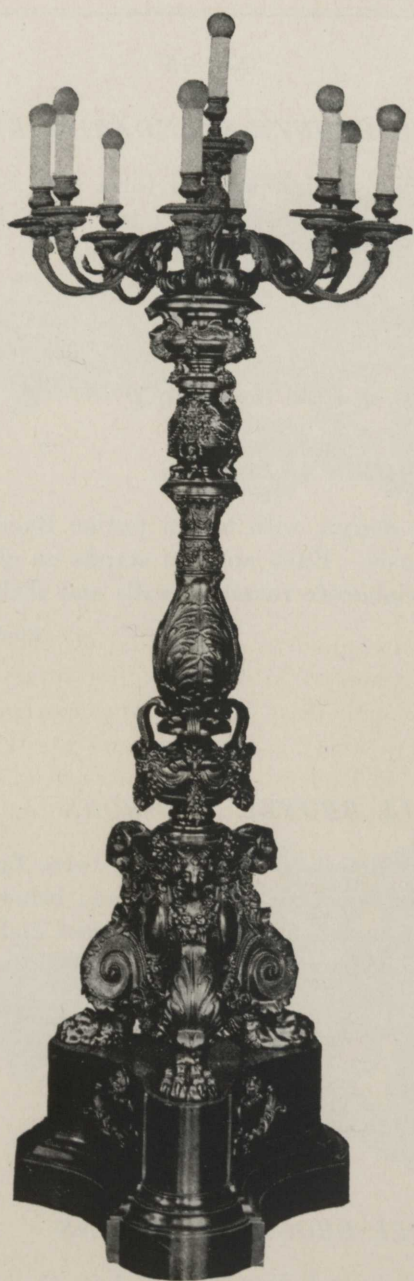
No. 74

*TALL ITALIAN BRONZE TORCHÈRE*

Renaissance design, with tripod formed base, cartouche motifs, coronets, acanthus-leaf ends and claw feet, including three rams' heads. Pilasters with acanthus leaves and cupids bearing grotesque Pan masks complete the elaborate detail, while a fine light brown patine finishes the surface. The candelabra end supports eight branches with electric candles, including a ninth central lamp. Has a dark oak finished pedestal.

*Height, 87 inches.*

*(Illustrated)*



No. 74—TALL ITALIAN BRONZE TORCHERE

No. 75

*TALL FRENCH BRONZE STANDARD-LIKE TORCHÈRE*

Renaissance style; slender pedestal form with tripod base; presenting figure casting in bold relief; two rams' heads appearing near the top. Light brown patine. Cast by Barbédienne, of Paris.

*Height, 60 inches.*

No. 76

*PAIR OF ORMOLU ANDIRONS*

Louis Quatorze design, with brown patine Bacchanalian figures representing Music. Each andiron stands on claw feet; the details including elaborate rocaille scrolls and shell motif.

*Each: Height, 27 inches.*

No. 77

*PAIR OF TALL BRONZE ANDIRONS*

The Renaissance details showing female torso figures with scrolls that support the top urns with dolphins; below appear clusters of pine cones to match finials. Finely cast and finished in dark patine after the antique. From the Barghello model.

*Each: Height, 38 inches.*

*(Illustrated)*

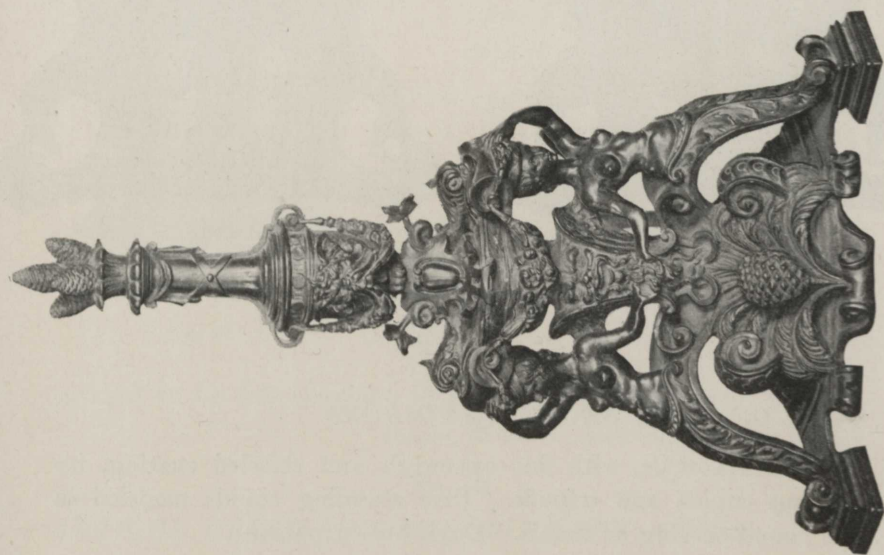
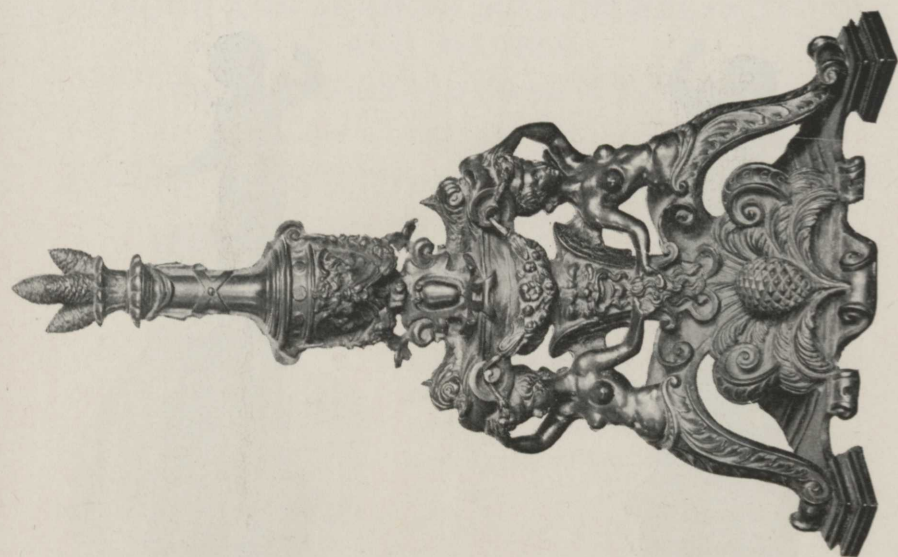
No. 78

*PAIR OF TALL BRONZE ANDIRONS*

Openwork casting, including dolphin feet, cupid mask with ring and fleur-de-lis finials.

*Each: Height, 40 inches.*





No. 77—PAIR OF TALL BRONZE ANDIRONS



No. 79

*PAIR OF TALL BRONZE ANDIRONS*

Louis XIII style, with fine openwork and chiseled casting, including cupids and tripods. Free standing cupids modeled in the round serving as finials. Dark brown patine.

*Each: Height, 42 inches.*

ANTIQUE AND MODERN SCULPTURES IN STONE  
AND MARBLE

(Mostly obtained from Dikran G. Kélékian)

No. 80

*ANTIQUE STONE STATUETTE: ST. CATHARINE*



No. 80

French. Fifteenth century. Full-length figure in a blue tunic, and a red mantle edged with gold. A crown on her wavy hair, which falls on to her shoulders. In her right hand she holds her sword (the hilt of it is broken). Her emblematic wheel is held lightly in her left hand. Under the right foot she crushes the head of the Emperor Maximin.

*Height, 25½ inches; width, 9½ inches.*

No. 81

*ANTIQUE STONE STATUETTE  
(POLYCHROMED) OF ST.  
JOHN THE EVANGELIST*

Full-length figure, with long curly hair, deep in thought and looking out toward the left. His red tunic is cut low and round at the neck, and his body is enveloped in a blue mantle. In his left hand he holds the volume of his gospel, which he also grasps lightly with his right hand. The feet are bare. The dove,

perched on his left shoulder, inclines its beak towards his cheek.

*Height, 36 inches; width of base, 10½ inches.*

No. 82

*ANTIQUE GRECO-ROMAN STATUETTE: CERES*

Small full-length figure, swathed in tight-fitting mantle, with curly hair, and a vase on her head. In her left hand, which falls by her side, she holds ears of corn. (The right arm is missing.)

*Height, 32 inches.*



No. 83

*ANTIQUE ROMAN MARBLE GROUP OF DIONYSUS*

Standing, full length. As the god of luxuriant fertility, he wears a fillet, together with a chaplet of vine leaves and grapes, round his brows. The robe, which swathes his nether limbs, is girt up behind his back to fall on to his left shoulder. Clambering vines and a bunch of grapes decorate the support on which he rests his left arm, and against which he supports the weight of his body. A lion cub, one of the animals sacred to him, is sitting on its haunches by his right side.

*Height, 32½ inches; width of the base, 17 inches.*

*(Illustrated)*

No. 84

*ANTIQUE STONE STATUETTE OF ST. JOHN*

In a red tunic, which envelops his form, and a blue mantle, edged with gold, which frames in the head and falls loosely over his left forearm. In the left hand he holds a book that is fastened with a clasp. The head is bowed in contemplation, and the chin rests upon his upraised right hand.

*Height, 33 inches; width of base, 11½ inches.*

*(Illustrated)*

No. 85

*GOTHIC STONE STATUETTE OF A SAINT*

French. Sixteenth century. Full-length, bearded figure in red-lined cloak open and thrown back on to his shoulders. A rosary hangs from his girdle. He inclines his eyes toward the open book held in the left hand. His curved and high-crowned hat is decorated with the pilgrim's shell and key. His staff is loosely held in his right hand. Against his left foot rests the tablet which is inscribed with a pair of scales.

*Height, 33½ inches; width, 9 inches.*

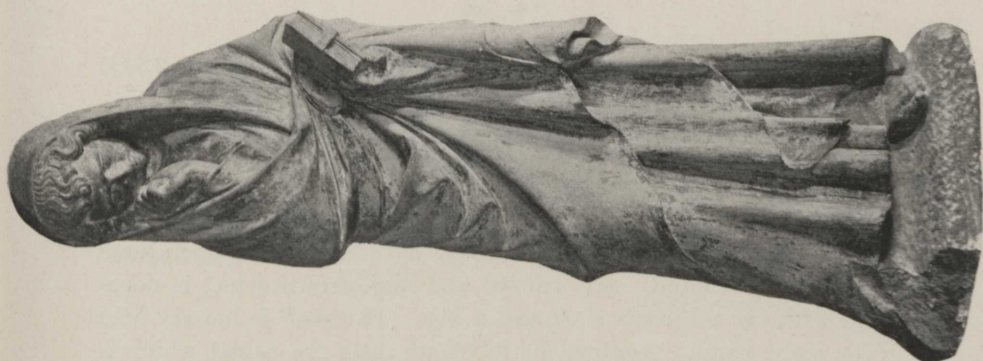
*(Illustrated)*



88



85



86



No. 86

*ANTIQUE STONE STATUETTE: ST. JAMES THE  
GREATER*

French. Sixteenth century. Full-length, bearded figure in red-lined cloak open and thrown back on to his shoulders. A rosary hangs from his girdle, and his wallet is slung from a strap and hangs by his right side. He inclines his eyes toward the open book held in the left hand. His curved and high-crowned hat is decorated with the pilgrim's shell and a key. His staff is loosely held in his right hand. Against his left foot rests the tablet which is inscribed with a pair of scales.

*Height, 35½ inches; width, 11 inches.*



No. 88

*ANTIQUE MARBLE STATUETTE (POLYCHROMED)  
OF AN EVANGELIST*

Bearded, full-length figure, in a red tunic, which falls to the ground, and a blue mantle girt about him with part of it resting on the palm of his hand. In his hand he holds a book which has metal clasps and ties. The head is inclined, with pensive gaze. The long hair falls on to the shoulders, and down the back.

*Height, 39½ inches; width, 11 inches.*

No. 89

*ANTIQUE ROMAN BAS-RELIEF: VICTORY*

The goddess of Victory stands in her chariot, in the back of which is a cornucopia. With her right hand she urges forward the impulsive steeds whose reins she lightly grasps. Her breast is bare, and her left arm is partly covered by a drapery. Plain background.

*Height, 28 inches; length, 30 inches.*

No. 90

*CARRARA MARBLE BUST OF YOUNG GIRL:  
"PRINTEMPS"*

Representing Spring; signed by the sculptor, D. Puech, dated Paris, 1907, surmounted on green velvet base.

*Height over all, 23 inches.*



No. 91

*ANTIQUE MARBLE BUST: YOUNG HERCULES*

*Greco-Roman*

The neck is bare, and the shoulders roughly covered with the skin of a goat which is knotted over the breast and leaves the lower part bare. Massive brow, strong nose, and fine features, leaves in the hair.

*Height, 32 inches; width, 26 inches.*



No. 92

*MARBLE GROUP OF "DIANA AND AN EAGLE"*

By Georges Bareau. Small figure of the goddess with the crescent on her brow. She sits, with her left leg advanced, on the back of the eagle, her right leg leaning on its right wing and extended. Her right hand has just let loose the arrow from the bow still held in her left hand, as she with fixed gaze regards the mark and contemplates the accuracy of her aim. The eagle has alighted on a rocky eminence, with its body supporting the weight of Diana's form; its claws clutch the ground for a surer grip, and it raises its beak upward toward the right.

*Signed in front: "Georges Bareau."*

*Height, 32 inches; width, 21 inches.*

*Purchased from Barbédienne, Paris.*



No. 93

*GILT BRONZE PEDESTAL*

Tripod form with cloven feet. Openwork, centered by a slender column including garlands and rams'-head motifs. Top of red griotte marble. Made by Barbédienne for the preceding marble of Diana.

*Height, 50 inches; diameter, 11 inches.*

No. 94

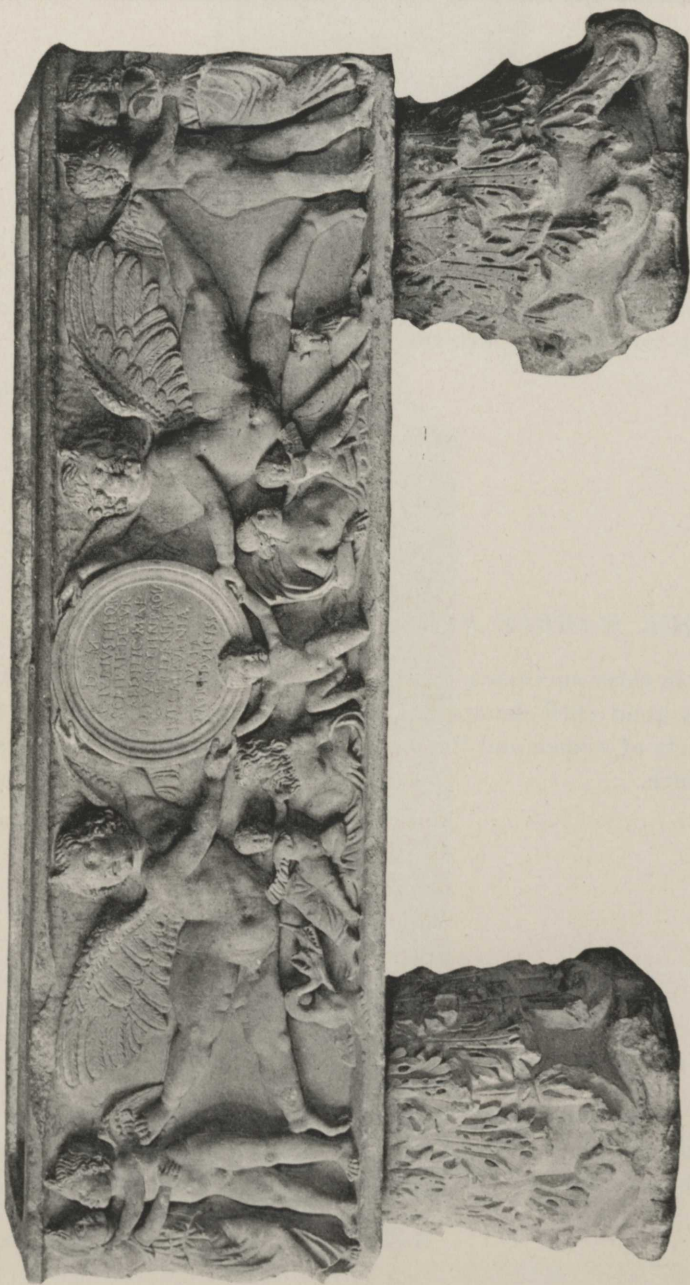
*GRECO-ROMAN SARCOPHAGUS OF THE  
FIRST CENTURY*

A pair of *amorini*, flying inwards in the center foreground, hold between them an inscribed roundel the weight of which is in part borne by the kneeling figure of a child. The inscription on the roundel reads:—"D. M. C. Jul. Justi Eqr. Scribae Decur Aedilic Mai Defuncti Improv. Britannia Jul. Calpurnia Justa Patri Dulciss." Beneath, on the left, reclines a bearded male form, with a child near, and who is approached by a dragon. On the right is a female with a child, and an ox is lying on the ground. At either end of the decoration is an embracing pair of *putti*. At end of the sarcophagus is a mythical winged animal. Under the sarcophagus is a pair of inverted capitals decorated with leaf forms and swags of foliage.

*Height, 1 foot 10 inches; width, 6 feet 4 inches; depth, 1 foot 9 inches.*

*Obtained in Rome by Messrs. William Baumgarten & Co., for the late owner.*

*(Illustrated)*



No. 94—GRECO-ROMAN SARCOPHAGUS OF THE FIRST CENTURY

No. 95

*IMPORTANT ANTIQUE MARBLE VASE*

Carved in relief with birds and *amorini* sporting amid vines and bunches of grapes. The upper band decorated with ivy leaves, surmounted by classical patterns. The shaft is fluted, and carved with egg and tongue pattern.

*Height, 32 inches.*

*(Illustrated)*

No. 95A

*ANTIQUE MARBLE PEDESTAL*

Carved in three successive bands of sea horses, mermaids grasping tridents amid shell decoration, and grotesque forms having the fore-parts of women and the hind-quarters of animals. With base and plinth.

*Height, 51½ inches.*

*(Illustrated)*

No. 96

*PAIR OF RARE GREEN MARBLE PEDESTALS*

Finely polished; with ormolu bronze mounting, showing floral garlands and ribbons around the body; finished with laurel wreath at its base, while the top is surrounded by string of gilt bronze beads.

*Height, 4 feet; diameter of top, 11½ inches.*





Nos. 95 and 95A—IMPORTANT ANTIQUE MARBLE VASE AND  
PEDESTAL

No. 97

*IMPORTANT MARBLE HALL TABLE*

Formed by a massive slab of Cipollini marble and supported by two Italian Renaissance marble capitals. The lower of the two capitals is Corinthian in style, and is decorated with acanthus leaves, with volutes and with egg and tongue pattern. The upper capital is Ionic in style, and decorated with plant forms and smaller volutes. The slab of marble is beautifully veined and has a finely polished surface.

*Total height, 42 inches.*

*Marble top, 6 feet long; 2 feet 11 inches wide; 3¾ inches thick.*

*Obtained in Rome by Messrs. William Baumgarten & Co. for the owner.*

*(Illustrated)*

*ANTIQUE TEXTILES AND EMBROIDERIES*

No. 98

*GREEN VELVET SOFA CUSHION*

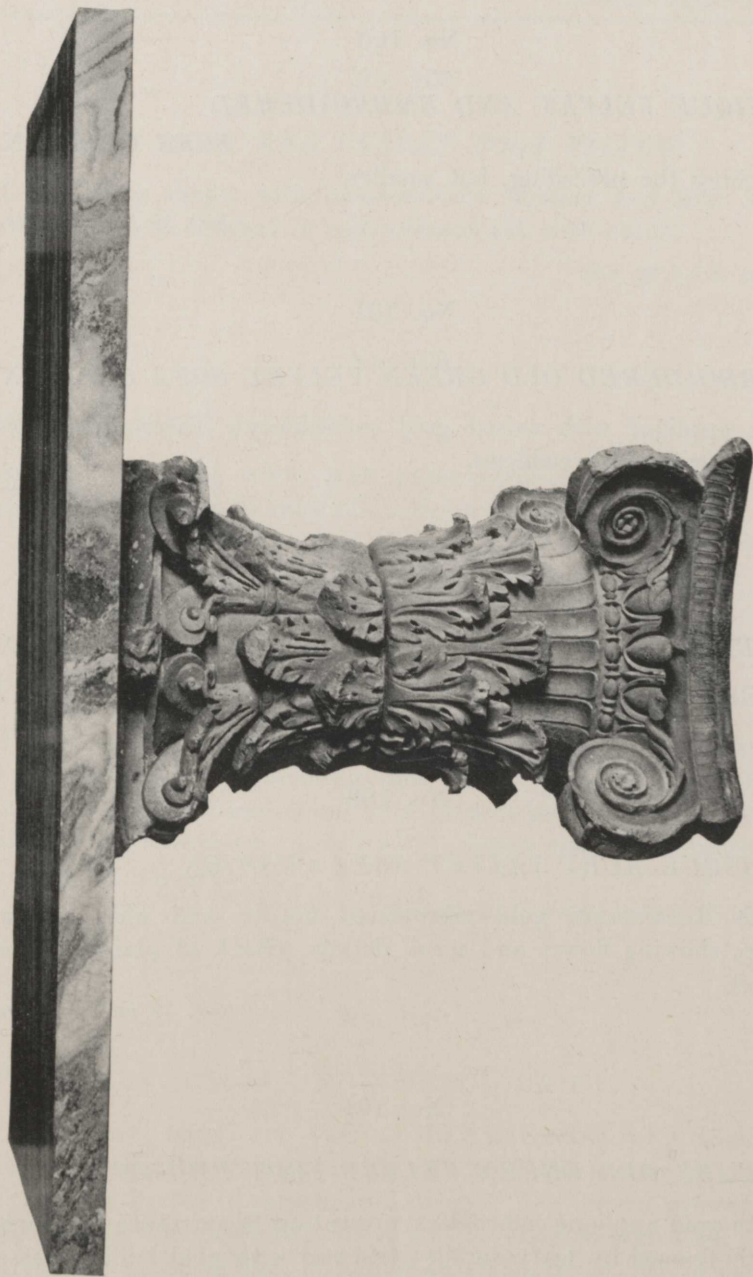
Appliqué with embroidery coat-of-arms and crest, executed in varied colors. The sides bordered with antique gold embroidery edged with antique gold lace. Has rounded lower corners. Back of green silk.

No. 99

*ANTIQUE RED VELVET AND  
GOLD-EMBROIDERED CUSHION*

Square shape, with elaborate gold and silver thread embroidery in Renaissance design, including green silk details. Edged with antique gold lace. Back of red silk.

*Size, 22 by 22 inches.*



No. 97—IMPORTANT MARBLE HALL TABLE



No. 100

*ANTIQUE VELVET AND EMBROIDERED*

*SOFA CUSHION*

Matching the preceding, but smaller.

*Size, 19 by 19 inches.*

No. 101

*EMBROIDERED OLD GREEN VELVET SOFA CUSHION*

Rich appliqué with raised gold embroidery; centered by cartouche with rose emblems.

*Size, 17 by 21 inches.*

No. 102

*EMBROIDERED OLD GREEN VELVET SOFA CUSHION*

Similar to the preceding.

No. 103

*ANTIQUE RUBY VELVET SOFA CUSHION*

With Renaissance gold-embroidered border and wide central strip, showing flower and scroll details. Back of plain crimson velvet.

*Size, 19 inches square.*

No. 104

*SQUARE OLD GREEN VELVET FOOT PILLOW*

With gold appliqué embroidery presenting Renaissance cartouche motif framed by leafy scrolls; trimmed with gold bullion passementerie and large French tassels that finish the corners.

*Size, 22 by 18 inches.*

No. 105

*ANTIQUE RUBY RED VELVET FOOT PILLOW*

Low oblong shape, with passementerie borders and four large corner tassels; finished in ruby-colored silk with cords.

*Size, 23 by 20 inches.*

No. 106

*OBLONG FOOT PILLOW*

Antique ruby red velvet with passementerie borders and four rich corner tassels, in ruby silk with cords.

*Size, 23 by 20 inches.*

No. 107

*EARLY EMBROIDERED SILK CHALICE MAT*

Byzantine, showing ancient appliqué embroidery; centered by a wreathed medallion enclosing figure of a disciple. The four corners hold small medallions with fleur-de-lis details executed in solid gold embroidery. Lined with crimson silk. Thirteenth or fourteenth century.

*Length, 21½ inches; width, 18 inches.*

No. 108

*TWO RARE BYZANTINE EMBROIDERIES*

Ecclesiastical mats; one showing the resurrection of Christ, in solid silk embroidery, ornamented with gold and pearls, including a rich gold border in raised scroll design. The second presenting Christ with the twelve apostles, solidly embroidered with gold threads in raised design, including an elaborate border in raised gold. Fourteenth century.

*Size, 11 inches square.*

*Purchased from Dikran G. Kélékian.*

No. 109

*FRAMED OLD NEEDLEWORK PANEL*

Depicting the holy family. The young Christ is represented reading a scroll with the Virgin; Joseph appears in the background. The face and hands are appliqué and painted on silk. The accessories include rose bushes and a column with drapery. In gilt frame.

*Panel, 11½ by 8 inches.*

No. 110

*TWO RUBY RED SATIN PANELS*

With Renaissance appliqué embroidery on gold cloth, including center medallion with figure of an apostle. Lined with antique red silk.

*Size, 21½ by 16 inches.*

No. 111

*ANTIQUE TURKISH PURPLE SATIN PANEL*

With raised gold embroidery, presenting an appliqué and solidly embroidered medallion with an angel executed in gold, silver and silk threads.

*Size, 21 by 21 inches square.*

No. 112

*ANTIQUE SILK BROCHÉ COVER*

French; silver-white ground with floral garlands and medallion; woven in gold and colored silks. Lined with green silk.

*Length, 34 inches; width, 23 inches.*



No. 113

*RUBY VELVET TABLE COVER*

The elaborate needlework and silk application with cord outlining; showing a Renaissance border design executed in varied colors. Has plain ruby velvet center; lined with crimson silk.

*Length, 5 feet 10 inches; width, 3 feet.*

No. 114

*RUBY SILK VELVET EMBROIDERED TABLE COVER*

Narrow shape, the center with crimson silk embroidered band sustaining an elaborate appliqué embroidery with four cartouche medallions executed in high silver and gold relief, surrounded by gold tinsel braid; the two ends finished with long gold fringe, to match.

*Length, 6 feet 7 inches; width, 2 feet.*

No. 115

*ANTIQUE GREEN VELVET TABLE COVER*

With elaborate Renaissance needlework in colored silk appliqué outlined with gold thread. The design including passion flowers and leafy scrolls. The multicolored silk used is dominated by sapphire-blue, pink and light emerald-green. Lined with pea-green silk.

*Length, 65½ inches; width, 32½ inches.*

No. 116

*ANTIQUE RUBY VELVET TABLE COVER*

Bordered with gold needlework in Renaissance scroll design and centered by an elaborate gold-embroidered (orphrey) stripe, relieved by colored silk variations; transferred from an antique chasuble.

*Length, 6 feet 8 inches; width, 2 feet 11 inches.*

No. 117

*ITALIAN EMBROIDERED ALTAR FRONTAL*

Seventeenth century, with solid silver-embroidered ground with raised work presenting an elaborate design, executed in varied colored silks, corded with silver-gilt outlining. Center presenting a fruit subject. The ends with solidly embroidered scrolls including mask. Trimmed with long bullion fringe and lined with crimson silk.

*Length, 8 feet 6 inches; width, 2 feet 11 inches.*

No. 118

*FRAMED ORIENTAL WOVEN SILK PANEL*

(Form of a prayer rug.) The prayer niche or mihrab with floral scrolls and vase, including suspended mosque lantern and two slender column forms that support the arched spandril. Chiefly woven in gold, together with green and pink colored silks. The varied border with green and gold ground, including sacred lotus and passion flowers amid arabesque details. Crossed at the top and bottom by horizontal bands.

*Length, 6 feet; width, 3 feet 8 inches.*

**COSTLY ANTIQUE AND MODERN PORTIÈRES  
AND WINDOW CURTAINS**

No. 119

*PAIR ANTIQUE ITALIAN EMBROIDERED PORTIÈRES*

Cream-silk ground, sustaining an elaborate embroidery with floral scrolls and varied blossoms in "all over" design executed in colored silks and gold tinsel. The centers showing an armorial shield with coronet. Edged with a gilt tinsel and thread galloon, including long bullion fringe at the bottom. Lined with crimson silk.

*Length, 8 feet 11 inches; width of each panel, 58 inches.*

No. 120

*THREE PAIR LONG WINDOW CURTAINS*

*OF BROCHÉ SILK*

The pale rose-colored ground sustaining small flower baskets and sprays amid leafy curving stripes. Louis Quatorze style. Trimmed with elaborate French passementerie edging with galloons. Cord loops with heavy tassels. The upper draperies including passementerie cord and tassels.

*Height, 12 feet; made for windows 5 feet in width.*

No. 121

*TWO PAIR LONG WINDOW CURTAINS*

*OF BROCHÉ SILK*

Matching the preceding in every detail.

*Height, 12 feet; window width, 5 feet.*

No. 122

*THREE PAIR OF LONG WINDOW CURTAINS*

Made of antique ruby-colored velvet and richly embellished with appliqué and raised gold embroidery down the front, executed in form of floral borderings, together with gold passementerie braid edging. Lined with écru silk and finished above by scalloped valances of like old ruby velvet with gold appliqué embroidery and gold fringe.

*Height, 10 feet 4 inches.*

No. 123

*THREE PAIR OF LONG WINDOW CURTAINS*

Matching the preceding. Of antique ruby silk velours, with elaborate gold-embroidered appliqué down the front showing floral and foliage bordering executed in gold, together with passementerie braid edging. With écru silk lining. The tops are finished with narrow scalloped valances of like old ruby velours, with gold appliqué embroidery, and trimmed with long old-gold fringe.

*Height, 10 feet 4 inches.*



No. 124

*PAIR OF WIDE WINDOW CURTAINS WITH  
VALANCE DRAPERY*

Emerald-green silk velours trimmed with green silk passementerie edging and fringe. Lined with écru silk; including green silk cord loops and tassels.

*Height, 12 feet 3 inches.*

No. 125

*TWO PAIR OF GREEN SILK VELOURS PORTIÈRES*

Trimmed with silk passementerie galloons and edged with fringe. French heading and green silk lining.

*Height, 7 feet 10 inches; width, 48 inches (each curtain).*

No. 126

*SINGLE GREEN SILK VELOURS PORTIÈRE*

Matching the preceding.

*Height, 7 feet 10 inches; width, 48 inches.*

No. 127

*PAIR OF CANARY YELLOW VELVET PORTIÈRES*

With lace Arabe application and bordering. Lined with yellow silk; has French heading.

*Length, 8 feet.*

No. 128

*PAIR OF CANARY YELLOW VELVET PORTIÈRES*

Matching the above, with lace application.

*Length, 8 feet.*

No. 129

*PAIR OF CANARY YELLOW VELVET PORTIÈRES*

With Arabe lace applications, including vertical bordering at the front, with narrow lace edging. Lined with golden yellow silk.

*Length, 8 feet.*

No. 130

*PAIR OF LONG SILK RED JASPÉ VELVET  
WINDOW CURTAINS*

Trimmed with red silk edging fringe to match; lined with écru silk.

*Height, 12 feet 4 inches; width, 50 inches.*

**RARE ANTIQUE RUGS**

**(Mostly purchased from Dikran G. Kélékian)**

No. 131

*SMALL PERSIAN SILK RUG*

Fine Kashan weave; the field with old-rose ground showing small medallions and corner motifs filled in with varied light-colored arabesque details; framed by a triple bordering. The lower corner bears weaver's mark.

*Length, 4 feet 8 inches; width, 2 feet 6 inches.*

No. 132

*SMALL ANTIQUE ASIA MINOR RUG Seventeenth century*

The light emerald-green ground sustaining a central medallion with four pendants and corner motifs that uniformly display a black ground filled with floriations; dominated by soft pink and rose tones. The framing borders in triple form, showing dark rose and black grounds with delicate floral tracing.

*Length, 4 feet 10 inches; width, 3 feet 7 inches.*

No. 133

*ANTIQUE KOULA PRAYER RUG*      *Seventeenth century*

The prayer niche or "mihrab" with ruby red ground showing two column forms, and floral emblems, while the spandril arch with sapphire-blue ground sustains conventional flowering and is followed by a narrow horizontal panel with formal details. Framed by seven borders of varying widths, the central with blue ground showing recurrent cartouche and floral scrolls.

*Length, 5 feet 1 inch; width, 3 feet 9 inches.*

No. 134

*PERSIAN SILK PRAYER RUG*      *Seventeenth century*

Sustains a réséda green prayer niche with slender columns and floral pendants, woven in contrasting ruby red, blue and green. The spandril arch, with pinkish ground, showing delicately outlined floriations, followed above by the usual horizontal panel with red, green and blue details on light gray ground. The main border showing an ashen-gray ground, with recurrent floral cartouche motifs woven in varied colors amid golden yellow scrolls. Triple flanking guard stripes, showing varied floriation with pink grounds. Lined with green cotton.

*Length, 5 feet 4 inches; width, 3 feet 8 inches.*

No. 135

*SMALL ANTIQUE PERSIAN RUG*      *Seventeenth century*

The field with ruby red ground presenting an "all over" pattern interrupted by three horizontal stripes; framed by an inner border in reciprocal red and yellow lancet forms, while the outer band, with black ground, is relieved by geometrical details. Finished by an outer band with small light-colored floriations.

*Length, 5 feet 4 inches; width, 2 feet 10 inches.*



No. 136

*PERSIAN SILK PRAYER RUG*

*Seventeenth century*

The prayer niche with light green ground, including column forms and a suspended emblem woven in light red, blue and white. The red spandril arch is filled with conventional small leafy forms, while the narrow green lower and upper oblong panels are filled with small floriations. Framed by three light blue borders, showing recurrent flower and anguilliform designs woven in contrasting colors, with flanking guard stripes, uniformly woven with white ground and delicate small red details. Lined with green cotton.

*Length, 5 feet 6 inches; width, 3 feet 11 inches.*

No. 137

*ANTIQUE PERSIAN RUG*

*Sixteenth century*

Rare Ispahan weave, with deep rose ground, the field sustaining a dark green medallion and corner motifs; amid these appear two rose-colored panels and flower vases, together with palm-leaf details, woven in harmony with the center and corner devices. Has triple borders, the central with bluish-black ground sustaining a recurrent arabesque and foliage design, woven in colors to harmonize with the center.

*Length, 5 feet 7 inches; width, 4 feet.*

No. 138

*ANTIQUE ASIA MINOR PRAYER RUG*

*Seventeenth century*

Ladik weave; the red prayer niche sustaining a blue branching tree of life design, while the arched mihrab spandril is woven with a sapphire-blue ground relieved by *herati* leaves and a small emblem. Above the arch appears a square red panel with five conventional Ladik or "Rhodian lily" stems. The framing borders including a wide center band with light ground, and geometrical angular formations, woven in varied colors, together with flanking guard stripes.

*Length, 5 feet 10 inches; width, 3 feet 6 inches.*

No. 139

*ANTIQUE ASIA MINOR PRAYER RUG*

*Sixteenth century*

Koula weave, with red mihrab (niche) and blue spandril arch extending down in column form at the sides; carrying a floral pendant, together with small red, yellow and white blossoms. The mihrab is headed by a horizontal panel with yellow ground, showing ruby red and amber S-scrolls. Framed by a series of narrow borders, including a wide border with sapphire-blue ground, interwoven with small amber yellow, pink and white floral devices.

*Length, 6 feet 4 inches; width, 4 feet 6 inches.*

No. 140

*ANTIQUE PERSIAN RUG*

*Sixteenth century*

The field, with an Ispahan ruby red ground and thin weave, sustaining a small "all over" pattern, consisting of lotus and other flowers posed amid slender leafy stems. The main border presenting a scrolling pattern in reciprocal ruby red and yellow, filled with lotus flowers and arabesque details, correlated to the field, and including flanking narrow guard stripes with small stellated forms.

*Length, 6 feet 5 inches; width, 4 feet 3 inches.*

No. 141

*ANTIQUE PERSIAN RUG*

*Early eighteenth century*

Kerman weave. The field, with old-rose ground sustaining a large dark blue foliated medallion, filled with arabesque and flowering palmette motifs woven in light colors, together with four corner devices. Framed by four borders; the central with dark blue ground in harmony with the corners, showing conventional lotus flowers that connect with *henna* leaves. The flanking band showing salmon-red ground with small floriations. Outer border with white ground and small floral buds.

*Length, 6 feet 7 inches; width, 4 feet 2 inches.*

No. 142

*ANTIQUE ISPAHAN RUG*

*Early sixteenth century*

The field, with old-rose ground, presenting interesting light-colored lotus palmettes amid scrolling foliage and cloud bands or *lichi* details; woven in pale sapphire and deep lapis-blue, amber-yellow, emerald-green and coral-red tones of the Abbasside periods. A characteristic triple bordering frames the panel; the wide central band, with dark blue ground, presenting a recurrent palmette and floral form, woven in colors to harmonize with the field. The guard stripes showing contrasting light-green body colors, including small floriation. Lined with green cotton.

*Length, 6 feet 7 inches; width, 4 feet 5 inches.*

No. 143

*ROYAL POLONAISE RUG*

*Sixteenth century*

With sumptuous silver thread ground, the field is symmetrically covered by Saracenic arabesque scrolls, centered by a medallion motif with golden ground and low-toned floriation, woven in soft-colored silks. The four flanking half-medallions at the sides display mottled jade-green ground with studiously consistent soft tints in distinctive details. Framed by a reciprocal border in lanceolated design, showing pale rose and silver thread weave. A narrow outer border with small floriation finishes the Polish-Persian weave.

*Length, 6 feet 7 inches; width, 4 feet 6 inches.*

No. 144

*ANTIQUE POLONAISE RUG*

*Sixteenth century*

With free Saracenic design, woven in soft light silk; the field presenting a subdued "all over" motif composed with arabesque scrolls and lotus flowered palmettes, symmetrically punctuated by serpentine cloud bands or *lichi* devices peculiar to early Persian weaves. The framing border displays an ornate lanceolation woven in reciprocal tones of aquamarine green and pale pink coral. Lined with green satin.

*Length, 6 feet 8 inches; width, 4 feet 6 inches.*



No. 145

*ANTIQUE ISPAHAN RUG*

*Sixteenth century*

The field, with a soft-lustred pinkish magenta red ground peculiar to its period, showing a typical and well-balanced "all over" pattern. The characteristic details include lotus palmette, with arabesque forms and *lichi* or "cloud band" devices, woven in clearly defined sapphire and lapis-blue, amber and topaz yellow, coral-red and pink tones. Framed by a dark bluish-green border with recurrent palmette design woven in kindred colors of the field.

*Length, 6 feet 9 inches; width, 4 feet 2 inches.*

No. 146

*ANTIQUE ISPAHAN RUG*

*Early sixteenth century*

The field, with typical old-rose ground, presenting light-colored palmettes amid scrolling foliage and stellated blossom, punctuated by ivory-white *lichi* or "cloud band" devices. The well-balanced details are carefully woven in soft tones of sapphire and lapis-blue amid amber-yellow, emerald-green and coral-red tints, of the Shah Abbas period. Framed by a triple border; the wide central band, with dark lapis-blue ground, sustaining recurrent lotus palmette and other floral forms in colors to harmonize with the field. The guard stripes, with contrasting light-green body colors, include small floriations and traceries. Lined with green cotton.

*Length, 6 feet 10 inches; width, 4 feet 6 inches*

No. 147

*ANTIQUE ISPAHAN RUG*

*Early sixteenth century*

The field, with typical old-rose-toned ground, presents a characteristic Iran design, distinguished by well-balanced lotus palmettes, leafy sprays and the serpent-like *lichi* or "cloud band" devices; the details are woven in colors of semi-precious stones, like the topaz, emerald, sapphire and jade. The wide border, showing mottled greenish blue ground, involving recurrent palmette cartouche with formal floriations, together with flanking guard stripes. The inner showing a pale blue ground relieved by small tracery pattern and the outer with a rose ground.

*Length, 6 feet 11 inches; width, 4 feet 8 inches.*

No. 148

*ANTIQUE ISPAHAN RUG*

*Sixteenth century*

The field, with typical old-rose ground, sustaining well-defined and large Iran leaf motifs together with two small pale green medallions and corner devices. The scrolling arabesques, flowering palmettes and leaf patterns in the field, displaying varied turquoise, sapphire and lapis-lazuli blue tones in combination with soft jade-green, amber-yellow, coral-pink and ivory-white details. The main border shows recurrent floral and palmette forms woven in kindred tints with a dark mottled blue ground color, together with flanking guard stripes, including an inner band with white ground and an outer old-rose-toned bordering.

*Length, 11 feet 4 inches; width, 5 feet 3 inches.*

No. 149

*ANTIQUE ISPAHAN RUG*

*Sixteenth century*

The field, with ruby-red foundation, displaying a well-balanced and typical "all over" pattern with large foliations, white *lichi* or "cloud bands" appear, disposed amid palmette and lotus flowers, woven in light colors not unsimilar to the preceding rug in its color scheme of semi-precious stones. A series of three borders frame the panel; the widest shows dark blue ground, with recurrent conventional lotus flowers amid foliations and smaller floral details. The two flanking borders uniformly sustaining deep golden yellow grounds with delicate traceries of vines.

*Length, 13 feet 9 inches; width, 5 feet 4 inches.*

## SECOND AND LAST AFTERNOON'S SALE

SATURDAY, JANUARY 26, 1918

### AT THE AMERICAN ART GALLERIES

BEGINNING AT 2.30 O'CLOCK

Catalogue Nos. 154 to 248, inclusive

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#### COSTLY MODERN AND ANTIQUE FURNITURE

(With few exceptions either imported for the late Mr.  
Isaac D. Fletcher or made to his order by  
Messrs. William Baumgarten & Co.)

No. 154

#### *CARVED AND GILT WOOD PEDESTAL*

Chinese design, for vase.

*Height, 30 inches; diameter of top, 12 inches.*

No. 155

#### *CHINESE CARVED TEAKWOOD PEDESTAL*

The four legs and floral carving supporting circular top.

*Height, 58 inches; top diameter, 13½ inches.*

No. 156

#### *FRENCH GILT SIDE CHAIR*

Louis Quinze design, carved with cane shield back and cane seat.



## *Second and Last Afternoon*

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No. 157

### *FRENCH GILT SIDE CHAIR*

Louis Quinze design; with gilt cane seat and back.

No. 158

### *FRENCH INLAID PALISSANDRE TABLE*

Regence style; with four curving legs and inlaid circular top. Ormolu mounting in delicate design, including a rim bordering.

*Diameter, 26 inches.*

No. 159

### *CARVED AND GILT WOOD WALL CABINET*

Louis Quatorze design, with plate-glass doors and mirror-back, including two plate glass shelves. Fashioned to represent a deep frame with corner cartouches and scrolls.

*Height, 37 by 30 inches.*

No. 160

### *TWO ITALIAN CARVED AND GILT SEATS*

Eighteenth century. The elaborate rocaille carving including amorini heads at the front, with ornate stretchers; centered by a mask in solid old gilding; the seats are covered in antique silk ruby-colored velours, enriched with silver-gilt tinsel braidwork, including floral and scroll designs; the two seats slightly varied in detail of the braid application.

*Height, 22 inches; extreme width, 25 inches.*

No. 161

*ITALIAN CARVED AND GILT OTTOMAN SEAT*

X-shape (*style à ciseaux*). Has four projecting arms, finished with female heads, while the front and back medallions are carved with amorini. The seat is covered with early seventeenth century ruby-colored velours, including loose cushion of figured Genoese velvet showing red flower and scroll patterns, on old-gold ground.

*Total height, 31 inches; width, 32 inches.*

No. 162

*CARVED AND GILT PEDESTAL*

Louis Quatorze style, with triangular base and claw feet; the details include masks that hold garlands; the circular upper section is finished with flutings and laurel border.

*Height, 29 inches; diameter, 16 inches.*

No. 163

*FRENCH MAHOGANY PEDESTAL WITH  
ORMOLU MOUNTING*

Fluted column form, with revolving top; showing carved pilasters and spreading base; has laurel wreath mounting in gilt bronze.

*Height, 36 inches; diameter, 17 inches.*

No. 164

*FRENCH PALISSANDRE AND ORMOLU TABLE*

The finely chased ormolu mounting including stretcher with urn. The round top is finished with a gilt bronze molding, while center presents fine tessellated *bois-de-rose* inlaying. By Linke, Paris.

*Height, 30 inches; diameter, 21 inches.*

No. 165

*FRENCH INLAID PALISSANDRE AND  
ORMOLU PEDESTAL (Gaine)*

Louis Quinze design, with light violet wood inlaying in panels. Including elaborately chased ormolu bronze mounting. Has colored marble top and four *bombé* panel sides.

*Height, 4 feet; width, 15 inches (square).*

No. 166

*FRENCH MARQUETRY TABLE*

Louis Seize style in acajou mahogany, with elaborate ormolu mounting, including four slender caryatid legs. The scrolled stretcher is surmounted by a low round basket form. Has mahogany drawer, with ormolu scrollwork and cupid medallion.

*Top, with rounded corners, 30 by 20 inches.*

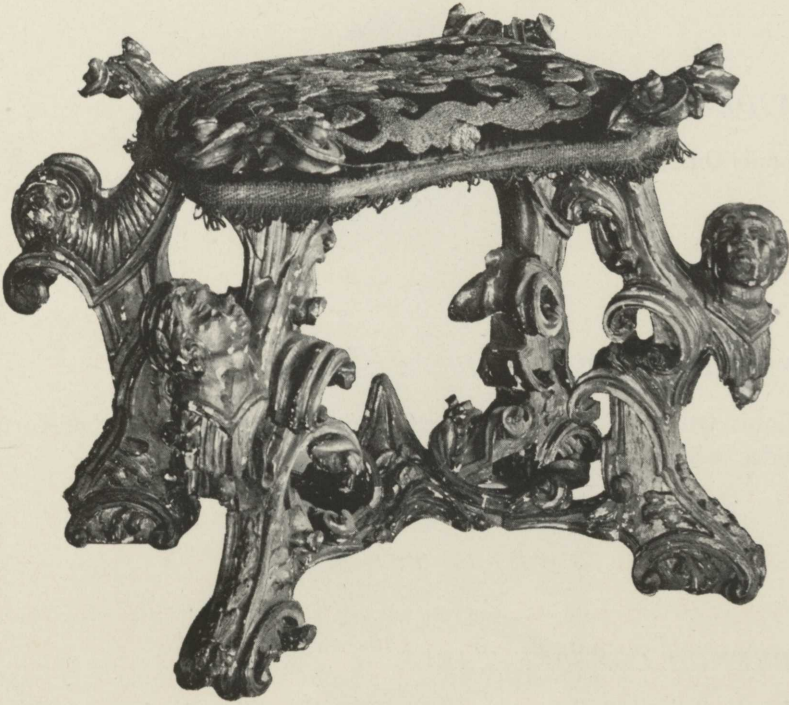
No. 167

*FRENCH VITRINE TOP TABLE*

Of mahogany, with ormolu mounting, including four torso-figured legs in mercury gilt bronze. The top for miniatures has glass lid. Lined with ruby velours and a loose white silk mat with gold lace braid.

*Top, 31 by 21 inches.*





No. 168

*TWO CARVED AND GILT ITALIAN STOOL-SEATS*

Eighteenth century. The elaborate rocaille and gilt carving including amorini heads at the front, while the ornate stretcher is centered by a mask. The seats are covered uniformly in antique ruby silk velours enriched with raised gold appliqué embroidery done in floral and scroll designs.

*Extreme widths, 2 feet 1 inch.*

No. 169

*TWO CARVED AND GILT ITALIAN STOOL-SEATS*

Matching the preceding pieces.

## *Second and Last Afternoon*

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No. 170

### *WIDE-SEATED BERGÈRE ARMCHAIR*

Louis Quinze design, with triple back and cane seat.

No. 171

### *FRENCH GILT ARMCHAIR*

Louis Quinze design, carved with rocaille scrolls and shell-form sides, with cane seat and high arms.

No. 172

### *FRENCH CONSOLE TABLE*

Louis Quinze design, carved and solidly gilt with two scrolling legs and open rocaille scrollwork. Has pink marble top.

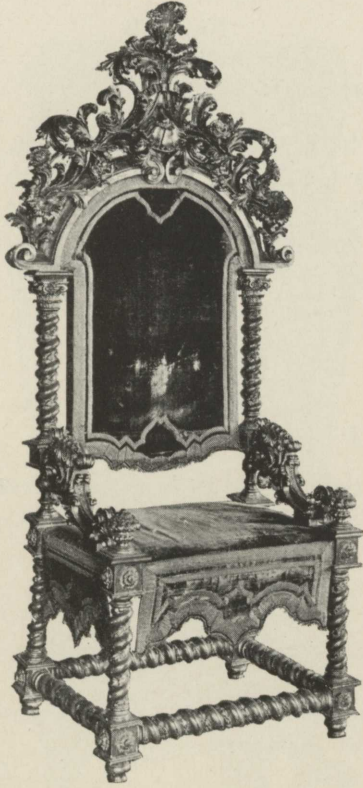
*Width, 28 inches; depth, 18 inches.*

No. 173

### *CARVED AND GILT SEAT*

Louis Quatorze design; six legs, with scroll and openwork stretcher. The two high sides with elaborate carving, including cornucopia shell and plumed finials. Outer side pieces showing carved and gilt paneling, with quiver trophies and dove. Upholstered in antique red broché silk. Seat and sides alike.

*Length, 4 feet 2 inches; width, 21 inches.*



No. 174

*CARVED AND GILT ARMCHAIR*

With twisted legs and stretcher, including carved scrolling gilt arms. The seat and high-arched back are covered in sixteenth century ruby-colored velours, bordered with old-gold passementerie braid in narrow and broad design. Outside back is covered in like old ruby velvet.

No. 175

*CARVED AND GILT ARMCHAIR*

Matching preceding; the seat and tall arched back covered in sixteenth century ruby-colored velours with raised gold passementerie braid on the seat and back. The outside back is covered in old ruby silk velvet.



No. 176

*GILT BERGÈRE ARMCHAIR*

Frame with high back and elaborate carving, showing masks at the arms, and claw feet; the top is carved with an armorial shield and crest, supported by griffins. Upholstered in red figured velours, with loose cushions. The outside back is covered with crimson silk damask.

No. 177

*GILT BERGÈRE ARMCHAIR*

Matching the preceding, and with similar covering.

No. 178

*FRENCH GILT WINDOW SEAT*

Louis Quinze design, carved with rocaille scroll and shell formed sides, including gilt canework.

*Length, 3 feet 6 inches.*

No. 179

*LOUIS SEIZE ORMOLU TABLE, WITH  
INLAID MARBLE TOP*

The four legs presenting finely chiseled female torsos with floral garlands, terminating in twisted legs that connect below with the stretcher, centered by a rosette. The frieze with delicate openwork scroll and flower details, including a laurel molding. The marble inlaid top shows a small acanthus-leaf framing of ormolu for the cubes of varied agates and marbles. Has velvet base. Probably early nineteenth century.

*Height, 32 inches; top, 33 by 21 inches.*

*Purchased from Messrs. Seligmann, Paris.*



No. 180

*INLAID PALISSANDRE AND ORMOLU PEDESTAL*

Louis Quinze style; with elaborate ormolu mounting. The finely chiseled ormolu details including rocaille scrolls with lion heads and pelts, together with lion claw feet. The four sides are paneled with inlaid palissandre wood and *bois-de-violette*. Has light agate figured marble top.

*Height, 4 feet 2 inches; top, 17 inches square.*

No. 181

*FRENCH TABLE DESK, WITH CLASSEUR*

Inlaid acajou mahogany with ormolu mountings. The top, with rounded corners, is inlaid in geometrical design with ebony and palissandre woods.

Has portable filing case (*en suite*) with rolling front of acajou mahogany, the interior of which is arranged with drawers and mahogany shelves for stationery. Surmounted by cupid with arrow.

*Length of top, 4 feet 1 inch; width, 2 feet 2 inches.*

*Portable classeur: Height, 15 by 17 inches.*

No. 182

*FRENCH GILT CENTER TABLE*

Louis Quatorze design; carved square pilaster-formed legs, with open shell motif and elaborate carved crossed stretcher; the apron with openwork scrolls, including cartouche with mask. Inserted top of pale green onyx.

*Length, 4 feet 9 inches; width, 2 feet 7 inches.*

No. 183

*CARVED AND GILT BANQUETTE*

Louis Quinze design; carved and gilt wood with rocaille scrolls. The seat is covered in fine Flemish tapestry showing an escutcheon form, with swags of fruit on light ground.

*Width, 22 inches.*

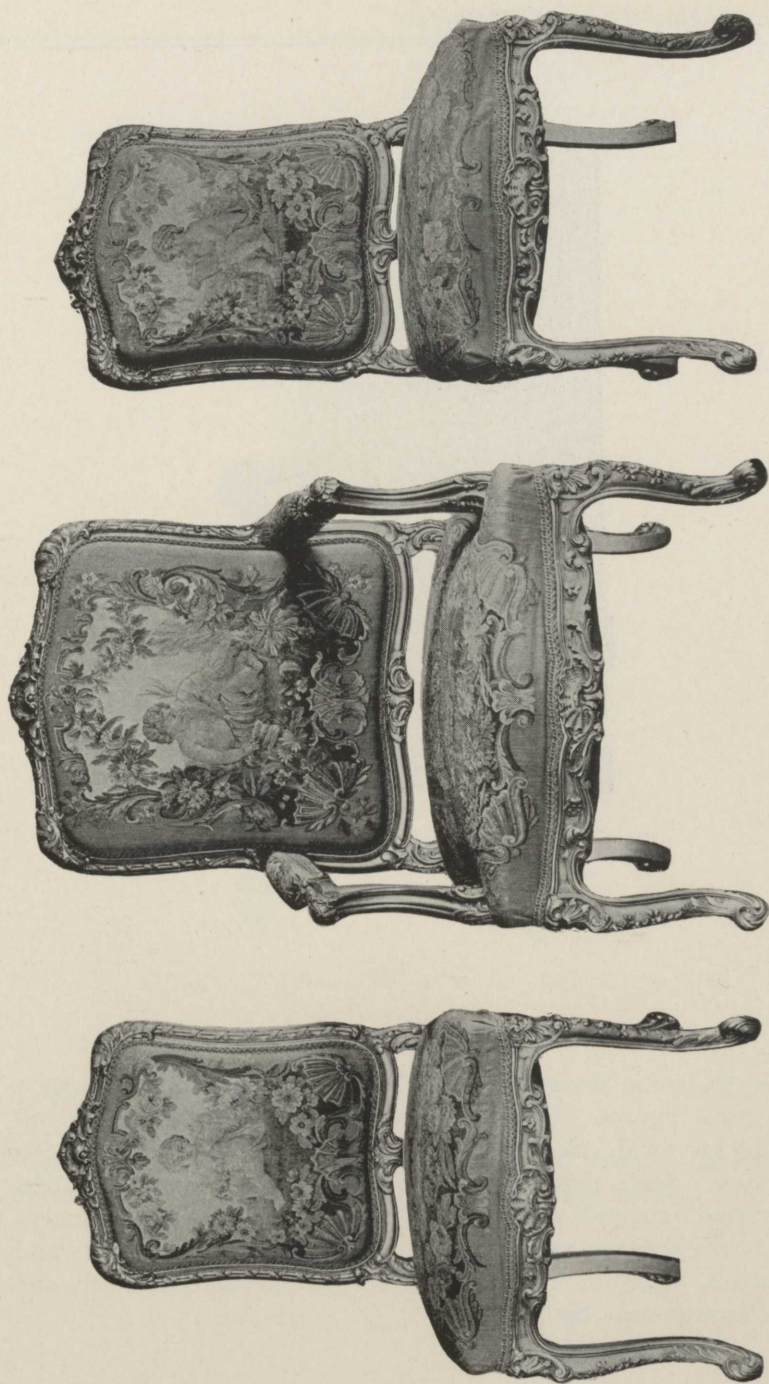
No. 184

*THREE AUBUSSON TAPESTRY ARM AND SIDE CHAIRS*

Regence style; carved and gilt frames. Seats with La Fontaine subjects, woven within light cartouches, together with Pavot flowering and salmon-red border filling. The tapestry on backs showing similar floral cartouches, with cupids that separately represent a harpist, a drummer and a singer.

*(Illustrated)*





No. 184—THREE AUBUSSON TAPESTRY ARM AND SIDE CHAIRS



No. 185

*FOUR GILT ARMCHAIRS*

Louis Quatorze design; arms with griffin heads and pilasters with torso figures. Upper ornament with mask and scrolls, including low finial. Seats and backs are covered in fine old Brussels tapestry. Seats showing light ground with floral basket motifs, supported by cupids and flanked by the figures of slender females. The backs showing varied female figures with flower baskets and caryatids, together with leafage on light ground; amorini and birds appear near the base.



No. 186

*EIGHT GILT SIDE CHAIRS*

To match the preceding armchairs. Carved frames in Louis Quatorze design; with fine old tapestry seats and backs.

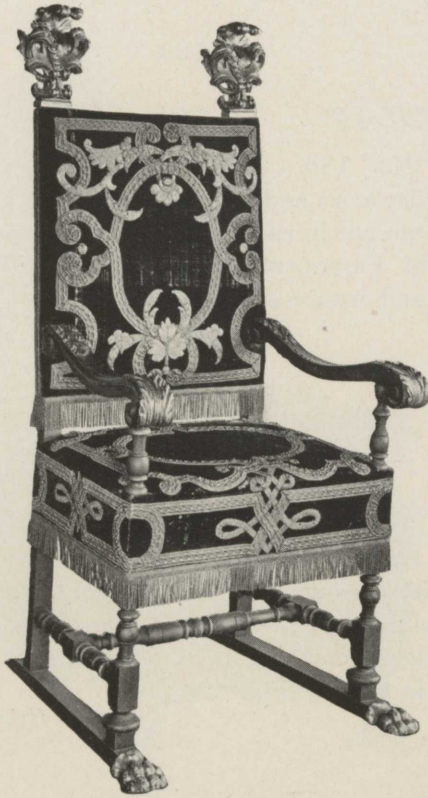




No. 187

*ITALIAN CARVED AND GILT ARMCHAIR*

With high back. Fanciful carved scrolls forming legs and stretcher; the front showing heads of youths. The arms, with extending scrolls, are carved and gilt in like manner, while the top, with finials, is centered by a radial stellation. Both seat and high back are covered in antique red silk velvet enriched with raised gold needlework, in bold Renaissance scroll and flower details. The outside back is covered in crimson silk damask. From the Colonna family.



No. 188

*LARGE ITALIAN WALNUT ARMCHAIR*

Renaissance style, with straight high back supporting carved and gilt scrolled finials and arms; turned front legs with lion claw feet, with turned stretcher. The seat and back are covered in early seventeenth century ruby-red velours, enriched with gold passementerie braid applications.

No. 189

*LARGE ARMCHAIR*

Companion to No. 188. Renaissance style, with high back and carved finials; arms and scrolled claw front feet with gilding. Seat and back covered in early seventeenth century ruby-red velours, with gold passementerie appliqué braid-work, showing straight bands and ornate scrolled details.

No. 190

*LARGE ITALIAN CARVED ARMCHAIR*

The elaborate carving and gilding including floral scrolls, together with twisted columns in red and gold, which treatment is followed on the four legs with stretcher. The seat and back in ruby-red velours covering is edged with gold passementerie braids applied in wide and narrow forms.

*Height, 6 feet 6 inches.*

*From the Colonna family.*

No. 191

*FRENCH MARQUETRY MUSIC CABINET*

Louis Seize. With ormolu mounts. Light *bois-de-rose* panel door, with tessellated inlaying of *palissandre* and *bois-de-violette* woods surmounted by garlands and wreaths in ormolu. The lower section has two shelves, round fluted legs and panel back. Top finished with openwork gilt bronze railing.

*Height, 56 inches; width, 25 inches.*





No. 192

*LARGE GILT BERGÈRE ARMCHAIR*

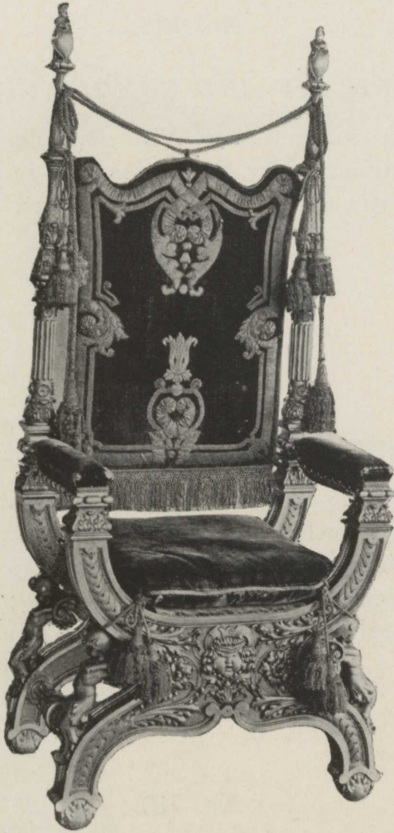
Louis Quinze style; elaborate carving and pierced rocaïlle scrollwork, including cupid at the top holding a lion skin and club, simulating Hercules; seat and back covered with colored silk and gold thread needlework, executed in antique style on cloth of gold. The seat has loose cushion showing floral details; with peacocks. Sides are covered with similar appliqué embroidery and back with white moiré silk.



No. 193

*TWO CARVED AND GILT ARMCHAIRS OF STATE*

Louis Quatorze style; elaborately carved frames, with open scroll details and fanciful stretcher. High back, showing cartouche with fleur-de-lis flanked by leafy scrolls and shell cresting. The seats and backs are covered with jardinière velvet.



No. 194

*CARVED AND GILT THRONE CHAIR*

Borghese design; crossed arms supported below by cupids. Front with Renaissance scroll details centered by a blindfolded mask, while the carved column sides, with fluting and cupid finials, hold shields. Seat upholstered in antique red velvet, while the red velvet panel back is supported by silken cords. Showing a raised gold embroidery appliqué, including passementerie bordering, with a central cartouche pendant and old bullion fringe.



No. 195

*FRENCH MAHOGANY AND ORMOLU VITRINE*

Regence style, in two sections. With glass door and four sides; free standing, supported by the low section in table form. The bottom with mirror, including one heavy plate-glass shelf. Has plate-glass top.

*Height, 5 feet 1 inch; width, 32 by 20 inches.*

No. 196

*ITALIAN CARVED AND GILT BANQUETTE*

Louis Quatorze style; openwork apron front, with six carved legs, floral swags and acanthus leaves. Double stretchers, with carved scroll centers. The seat is covered with antique red velours, enriched with raised gold embroidery; showing laurel bordering with central flowering cartouche.

*Length, 5 feet 9 inches; width, 23 inches.*

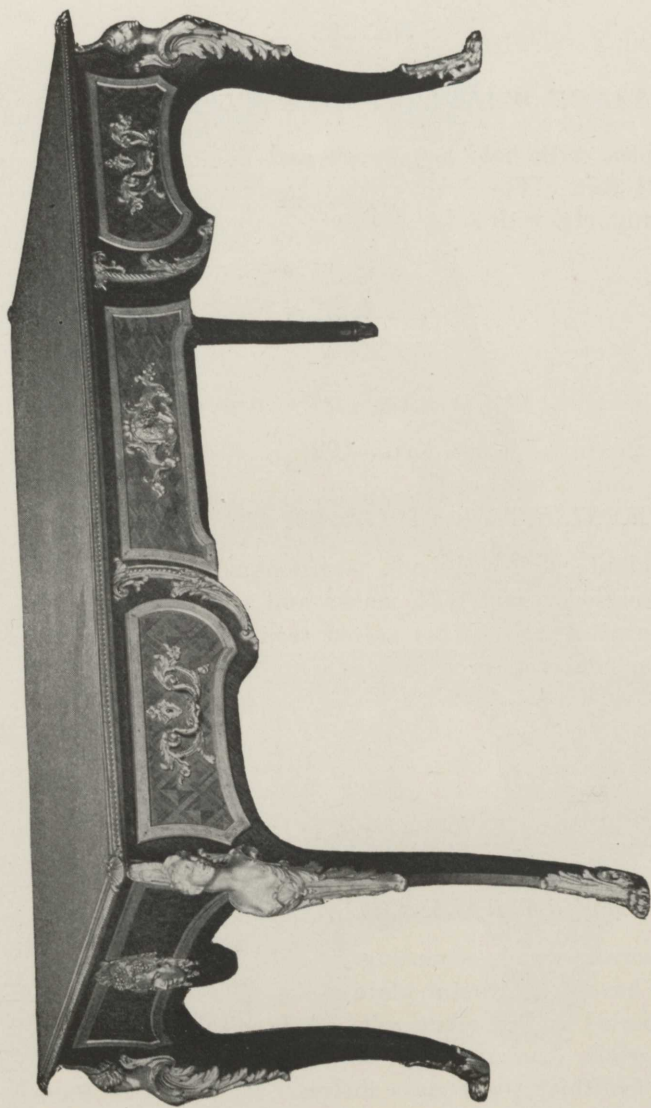
No. 197

*LARGE FRENCH INLAID PALISSANDRE WOOD TABLE*

Regence design, with ormolu mounting. The four curving legs, culminating in claw feet, support female figures. The front has three drawers, with chased gilt bronze handles and elaborate escutcheons. The two ends of table show masks with crowning of grapevine. The top is covered in brown leather, with tooled gold bordering, including fluted ormolu edge with shell corners.

*Length, 5 feet 8 inches; width, 35 inches.*

*(Illustrated)*



No. 197—LARGE FRENCH INLAID PALISSANDRE WOOD TABLE

No. 198

*RENAISSANCE WALNUT TABLE WITH DRAW TOP*

Carved sides, with bold scrollwork and fluted pilasters, resting on curved feet. The broad stretcher presenting three fluted column supports, with side pilasters.

*Length, 5 feet 6 inches; width, 35 inches.*

*(Illustrated)*

No. 199

*TALL RENAISSANCE CHAIR OF STATE*

French walnut; with high-back carved panels and pilasters; presenting flowered scrolls with masks and carved arms. Finished with elaborate finials. Has raised semicircular foot-rest, while the seat includes a plain red silk velours cushion.

*Height, 80 inches; width, 35 inches.*

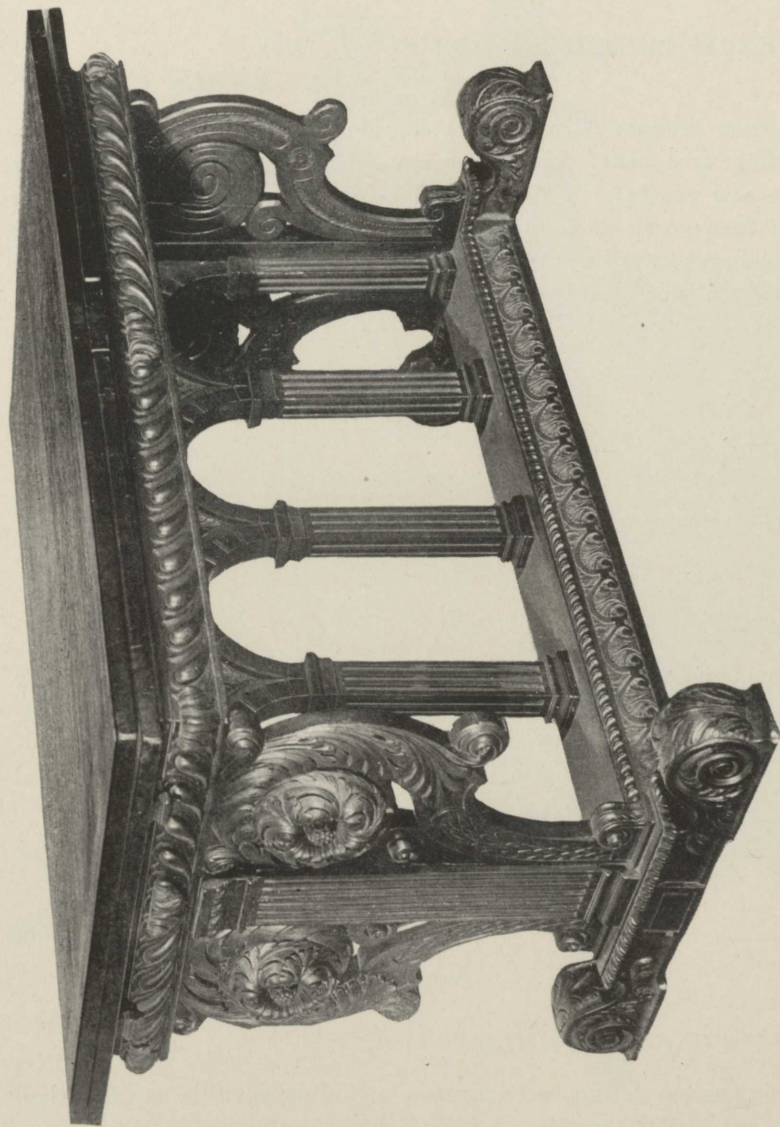
No. 200

*LARGE FRENCH PALISSANDRE VITRINE*

With elaborate ormolu mounting. Louis Seize design; two doors and sides have bent crystal plate glass. The bronze work beautifully chiseled and mercury gilt. A fanciful floral group, with rocaille scrolls, ornaments the top. Interior with mirror back, including five thick plate-glass shelves. By Linke, of Paris.

*Height, 7 feet 2 inches; width, 3 feet 6 inches.*





No. 198—RENAISSANCE WALNUT TABLE WITH DRAW TOP

No. 201

*FRENCH INLAID BOIS-DE-ROSE AND  
ORMOLU CABINET*

Regence design; with elaborately chased ormolu mounting, including free relief figures of cupids (allegorically symbolizing arts and crafts). The *bombé* door, with inlaying, presenting a rich framework of ormolu; centered by a mask of Neptune and shell, together with flanking amorini amid cloud scrolls. The legs terminating in claw feet. Has African marble top.

*Height, 4 feet 4 inches; width, 5 feet.*

Note the fineness of the ormolu chasing or *ciselé* work, made by Linke, of Paris.

*(Illustrated)*

No. 202

*LARGE CARVED AND GILT CENTER TABLE*

Late Louis Quatorze design, with elaborate carving, including pierced work; the four legs showing shell and scroll details connecting with the ornate stretcher. The carving on frieze including crested cartouches with fleur-de-lis emblems. Flanked by floral scrolls. Top, of fine black and yellow figured marble.

*Height, 35 inches; length, 6 feet 6 inches; width, 3 feet 3 inches.*

No. 203

*GILT CONSOLE TABLE*

Louis Quinze design, with figures, including rocaille scrolls; shell and cupids on stretcher. Has light-colored marble top.

*Height, 32 inches; width, 78 inches.*



No. 201—FRENCH INLAID BOIS-DE-ROSE AND ORMOLU CABINET  
(By Linke, of Paris)



No. 204

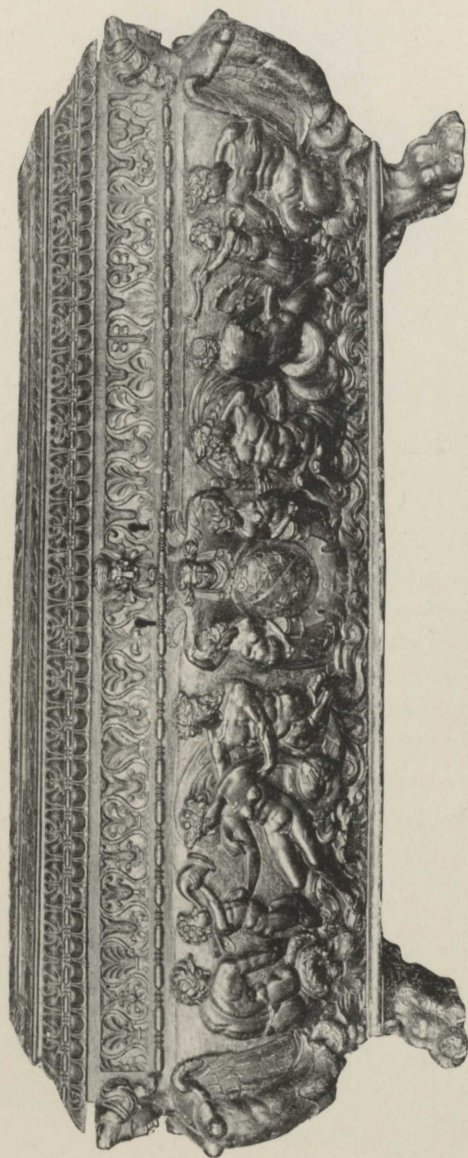
*SIXTEENTH CENTURY UMBRIAN CASSONE*

In the center an armorial device with the coat-of-arms of the Masimo family, placed beneath a female head, is borne by two female forms as supporters. On the left a centaur carries off a woman, while in the presence of another man an *amorino* sounds the bugle. On the right are two centaurs and a woman. In their midst another *amorino* blows a trumpet. The upper edge is ornamented with a classical design of acanthus leaves and floral patterns. At either corner is a mythical female form, and at either end is a grotesque winged lion. The cover is carved with floral designs, and egg and tongue pattern.

*Height, 2 feet 4 inches; length, 5 feet 8 inches; width, 1 foot 10½ inches.*

*Purchased abroad for the late owner by Messrs. William Baumgarten & Co.*

*(Illustrated)*



No. 204—SIXTEENTH CENTURY UMBRIAN CASSONE

No. 205

*ITALIAN RENAISSANCE WALNUT CABINET*

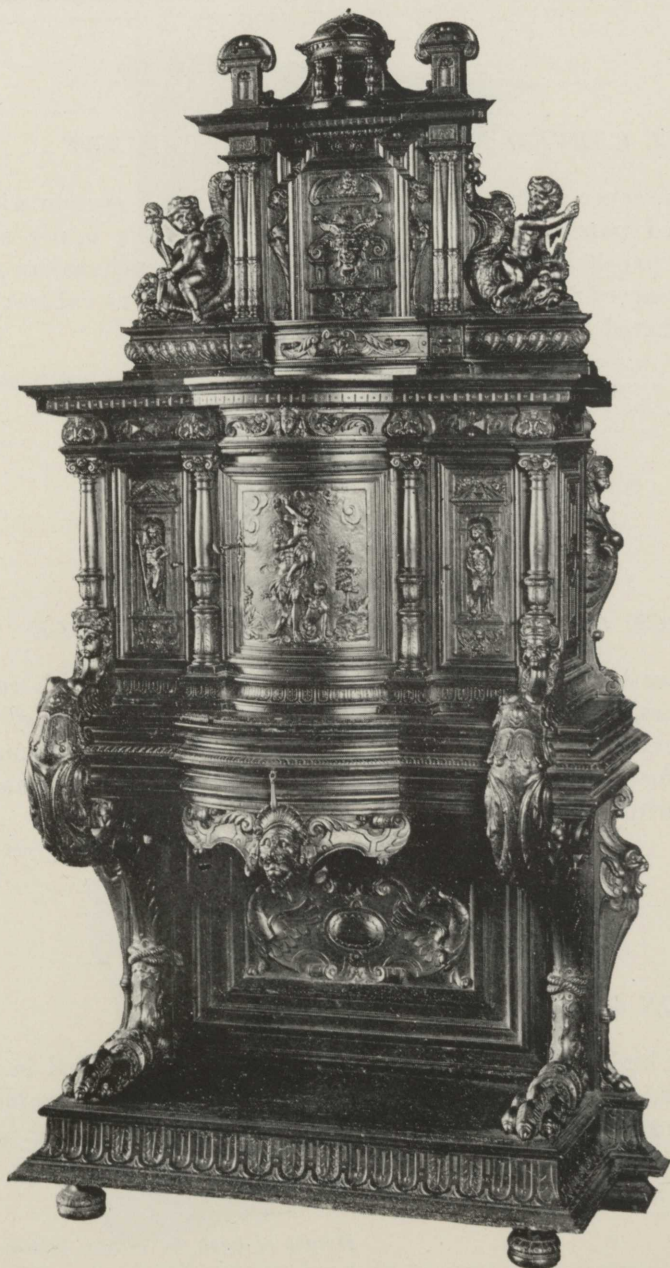
In three parts; the lower console section with female figures and boldly carved claw feet, including a shallow curved drawer and grotesque mask on apron. Carved central section with three cupboards, showing elaborate figure work in bold relief; center panel represents a "Rape of the Sabines" subject, while the narrow panels show figures in niches; the middle section including turned and carved columns that support the frieze. The elaborately carved upper section presenting central panel, with grotesque Pan mask, flanked by slender double columns and amorini seated upon horns-of-plenty; carved finials finish the top.

*Height, 8 feet 6 inches; width, 4 feet 2 inches.*

*Purchased abroad for the late owner by Messrs. William Baumgarten & Co.*

*(Illustrated)*





No. 205—ITALIAN RENAISSANCE WALNUT CABINET

No. 206

*TALL CARVED FRENCH WALNUT CABINET*

Renaissance style; in three sections; the middle section with two carved panels and supported by griffins. The upper section, with panel, including cartouche forms and Bacchanalian caryatids carved in bold relief. Copied from a famous cabinet in the celebrated Spitzer Collection, Paris.

*Height, 100 inches; width, 56 inches.*

*(Illustrated)*

No. 207

*LARGE GILT MAHOGANY EXTENSION TABLE*

Square top, showing the polished solid mahogany with rounded corners, bordered with egg and dart carving with gilding. Massive carved legs with garlands, and large lion claw feet connecting with broad stretcher and center leg. Accompanied by mahogany box with six extra leaves.

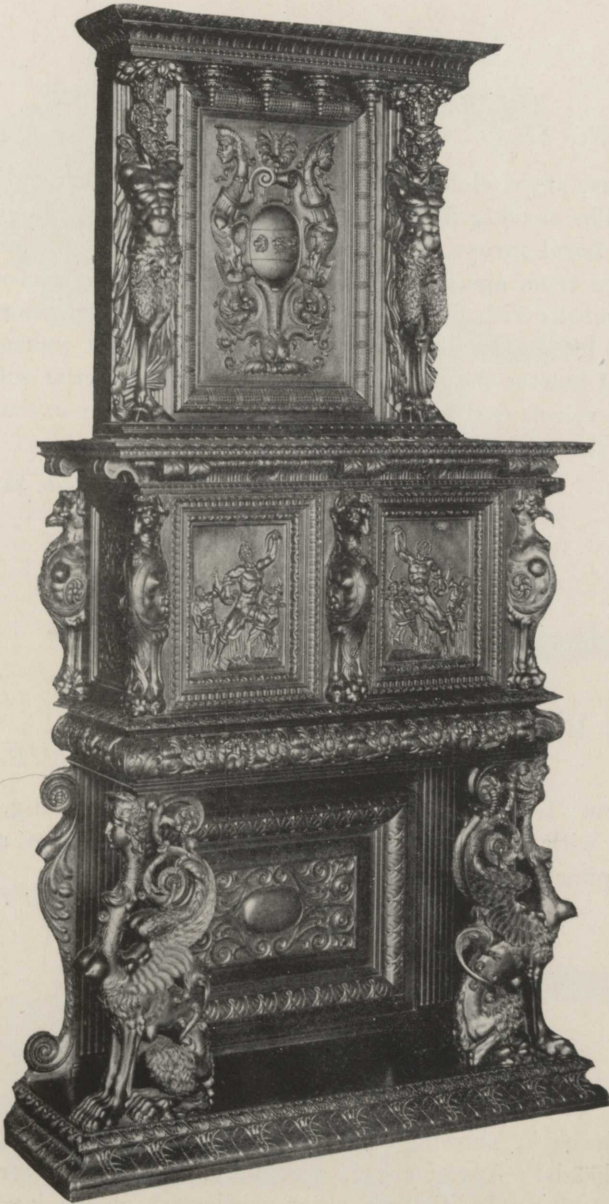
*Top, 6 feet square.*

No. 208

*LOUIS QUINZE CARVED AND GILT SOFA*

With high back. Arms in cornucopia form. Finished in elaborate rocaille scrolled details, the back is centered by a cupid with trident. Upholstered in antique silk broché, showing striped floral pattern including a loose cushion on seat, *en suite*. The back is covered in plain pink silk.

*Height of back, 62 inches; width, 6 feet.*



No. 206—TALL CARVED FRENCH WALNUT CABINET  
(Reproduction of the famous Spitzer Cabinet)



No. 209

*GILT LONG SEAT, OR CHAISE LONGUE*

Louis Quinze style, elaborately carved frame, with soft old-toned gilding. The carving in bold relief, including rocaille shell ornaments and floral sprays. The long seat is covered in antique ruby velvet, worn from age, with gold embroidery showing massive relief-work scrolls with floral and leaf details. The end panels are covered in like antique ruby velvet with raised gold embroidery. Two round bolster-shaped pillows are included, covered with antique ruby velvet, enriched with solid gold embroidery executed in silver-gilt thread and matching seat.

*Length, 7 feet; width, 33 inches.*

*(Illustrated)*

No. 210

*FRENCH MAHOGANY CHEVAL GLASS,  
WITH THREE BEVELED MIRRORS*

Triple form; Louis Quinze design, with ormolu mounting. The top fitted with cupid holding two electric lights. The reverse sides are paneled in mahogany.

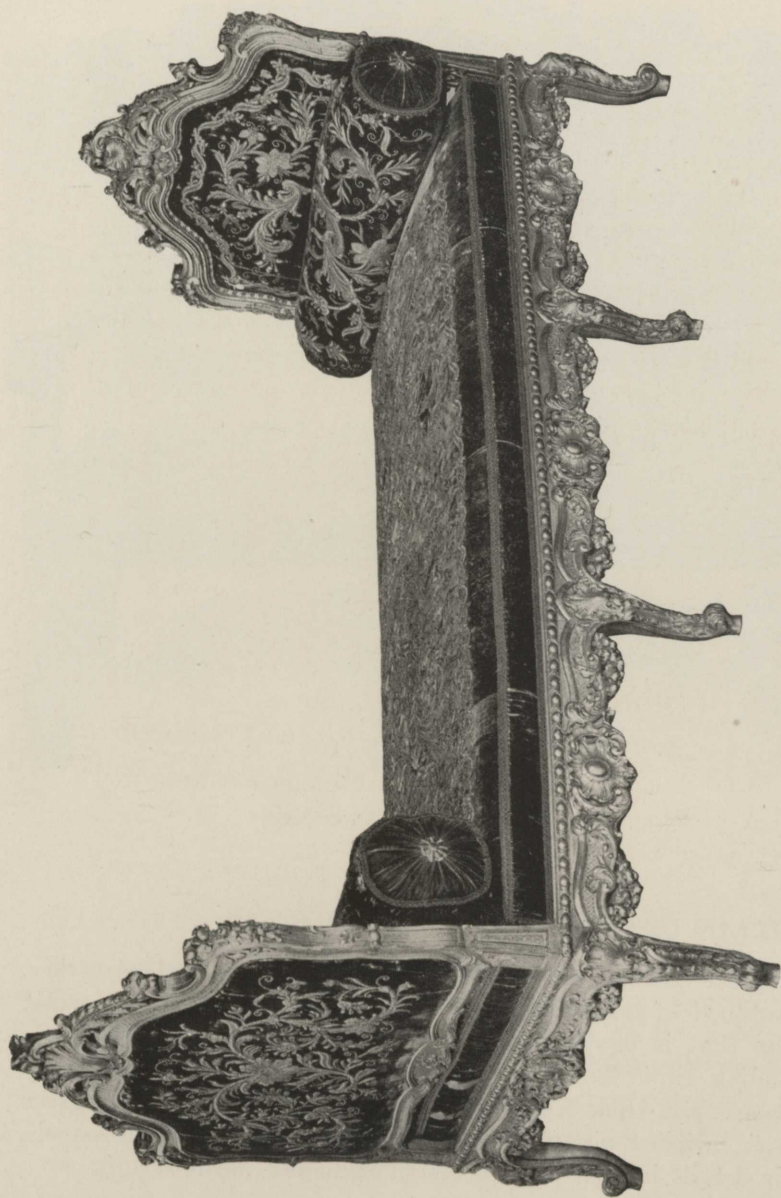
*Height, 6 feet 7 inches.*

No. 211

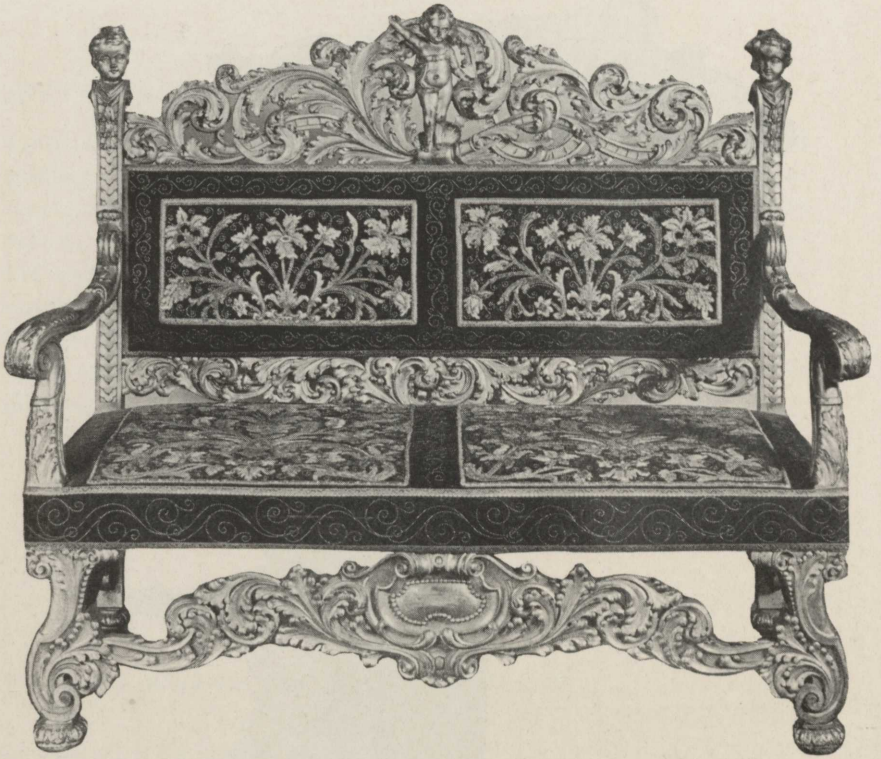
*CARVED OAK JACOBEOAN SOFA*

With high back, showing openwork carving, with scrolls and caryatid heads. Apron front, with scroll carving centered by shell. Seat covered with *gros-point* needlework on black ground.

*Length, 47 inches.*



No. 209—GILT LONG SEAT, OR CHAISE LONGUE



No. 212

*ITALIAN CARVED AND GILT SOFA*

Elaborate frame, with scrolled openwork legs and stretcher. Acanthus-leaf arms and openwork scroll back, centered by a cupid figure that is flanked by leaf scrolls in bold relief. The sides including cupid heads, all done in low-toned gold-leaf gilding. The seat and back being uniformly covered in old emerald-green velvet, enriched with gold and silk embroidered appliqué panels, their details in Renaissance design including floral scrolls.

*Length, 4 feet 8 inches.*





No. 213

*GILT RENAISSANCE THREEFOLD SCREEN*

With antique red velours and raised gold appliqué embroidery. The carved wood and gilt frame with elaborate openwork, including grotesque dragon-head and scroll motifs on the finial ornaments. Sixteenth century ruby-red velours uniformly covers the three panels; enriched with gilt silver thread needlework in floral and scroll designs; edged with heavy silver-gilt galloons. The central panel including an armorial cartouche; flanked by floral ornament, appliqué directly on the old ruby velvet. The reverse sides of panels have red silk damask.

*Height, 6 feet 11 inches; width of each fold, 30 inches.*

No. 214

*TALL THREEFOLD FLEMISH TAPESTRY SCREEN*

Louis XIII design, with carved and gilt frame. The upper scroll ornaments with carved openwork centered by scrolls and mask, including cupids. Renaissance tapestry with figure and fruit subjects, each panel with varied designs.

*Height, 7 feet; width, 24 inches, each panel.*

*(Illustrated)*

No. 215

*TWO CARVED JACOBEOAN CHAIRS*

Dark finished oak; with high backs and openwork carving. The seats are uniformly covered in colored *gros-point* needlework on black ground.

No. 216

*CARVED OAK SOFA*

Jacobean style; with high openwork back carving, centered by a large cartouche-formed detail with shell top. Seat covered with *gros-point* (similar to the preceding); centered by a vase with plumes.

*Length, 4 feet 2 inches.*

No. 217

*PAIR OF LARGE SEMICIRCULAR SIDE TABLES*

Dark finished oak, with three carved legs in recurved scroll form with claw feet. A carved bead bordering finishes rim at top.

*Width, 75 inches; depth, 37 inches.*





No. 214—TALL THREEFOLD TAPESTRY SCREEN



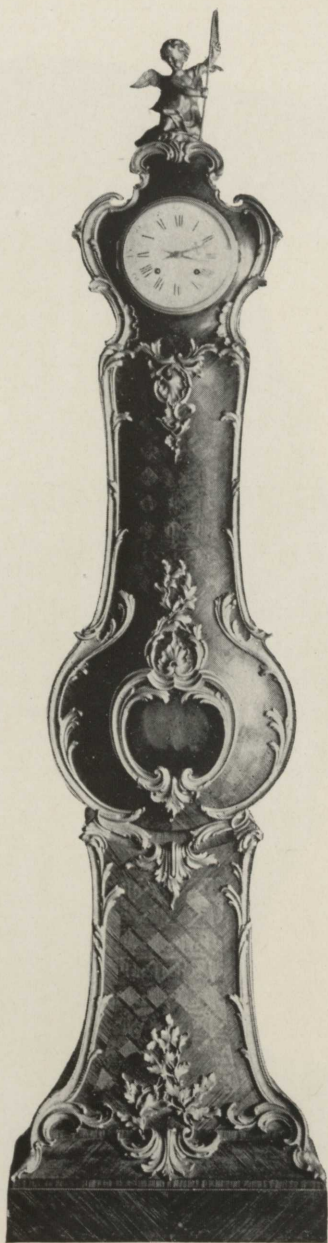
No. 218

*FRENCH INLAID BOIS-DE-ROSE CLOCK*

Louis Quinze design, with ormolu mounting; the finely chiseled mercury gilt bronze including an archangel with the scythe, emblem of Time, that surmounts the top; with ornate spreading base, designed to stand in corner; white enameled dial.

*Height, 7 feet 10 inches; width, 20 inches through body.*

*(Illustrated)*



No. 218—FRENCH INLAID BOIS-DE-ROSE CLOCK

No. 219

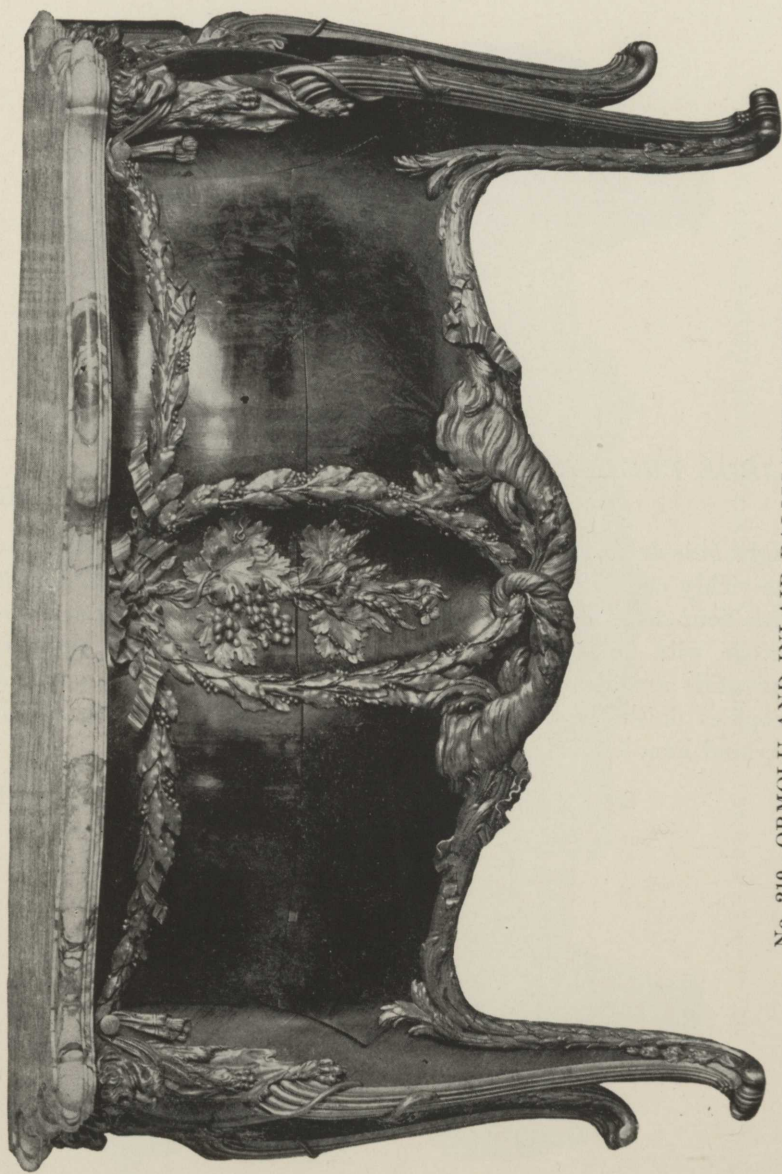
*ORMOLU AND INLAID PALISSANDRE COMMODE*

Louis Quatorze style; *bombé* front, with two deep drawers and elaborate ormolu mounting after Oeben. The wreathed central medallion with grapevine cartouche and pendant serving as a key plate, while the laurel swags, with ribbons, form the handles. Ends with lion head and skin terminating in scrolled feet. The flower inlaying on the front includes palissandre, *bois-de-rose* and *bois-de-violette*. Has light figured marble top. A fine reproduction of a commode at Chantilly.

*Height, 35 inches; width, 5 feet 6 inches.*

*(Illustrated)*





No. 219—ORMOLU AND INLAID PALISSANDRE COMMODE

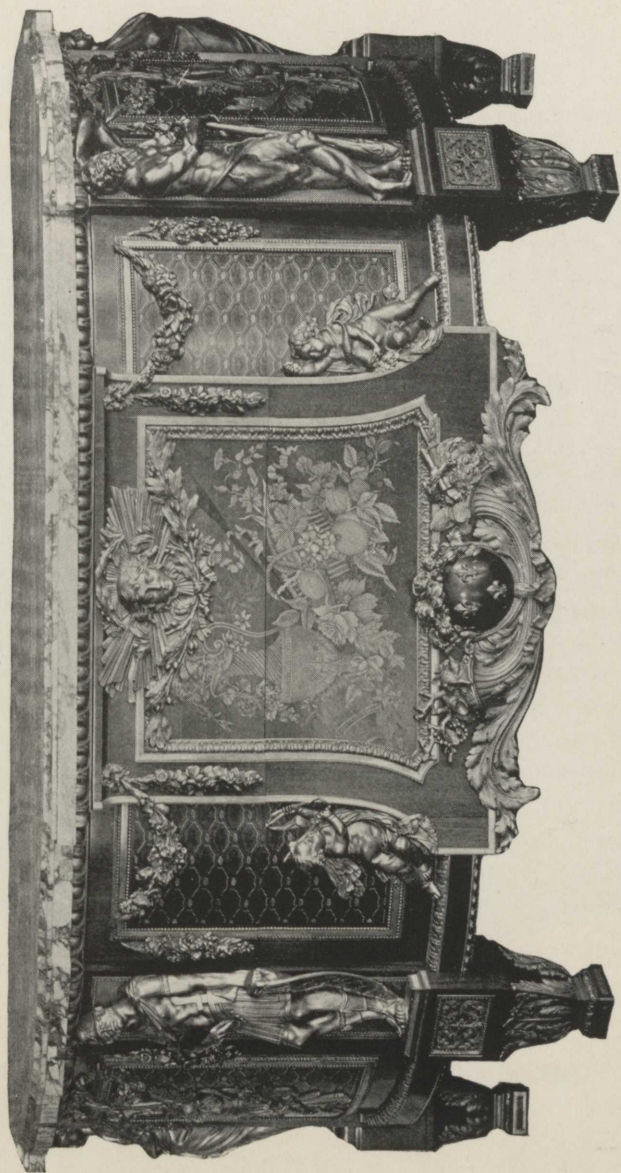
No. 220

*LARGE FRENCH MARQUETRY COMMODE,  
WITH ORMOLU MOUNTING*

Light *bois-de-rose* inlay, showing an urn and gardener's trophies; the richly chiseled ormolu mounting including a central sunburst with fleur-de-lis devices on globe. Pilasters finish the sides, together with full-length Hercules and Roman warrior figures; caryatids are also introduced on the rear sides. Fruit garland trophies finish the two cupboard ends, beside two drawers with garland handles. Has a light figured marble top.

*Length, 6 feet 9 inches; depth, 33 inches.*

*(Illustrated)*



No. 220—LARGE FRENCH MARQUETRY COMMODE, WITH ORMOLU MOUNTING



No. 221

*STATELY MAHOGANY SOFA*  
*WITH ELABORATE ORMOLU MOUNTING*

Louis Quinze design; the arms showing mercury gilt-bronze cupids, while the apron front shows a nude sleeping boy. Rocaille scrolled legs finishing with claw feet. The high double towering back of mahogany is mounted with female torso figures in flowing drapery, these figures supporting laurel garlands that connect with a central lion head, all done in ormolu bronze. The finials are formed by gilt-bronze helmets with laurel wreath. Seat is upholstered in striped réséda silk. The figures on arms represent war and peace. Made and signed by F. Linke, of Paris. Especially designed for the late Mrs. Isaac Fletcher, the maker agreeing that the piece should not be duplicated.

*Length, 5 feet; height of back, 5 feet 8 inches.*

*(Illustrated)*



No. 221—STATELY MAHOGANY SOFA WITH ELABORATE ORMOLU MOUNTING  
(By Linke, of Paris)

No. 222

*DECORATED MAHOGANY STEINWAY GRAND PIANO*

Specially designed case, Style A; made in rich polished mahogany, with elaborate decorations in color and gilding. Has square front legs and carved lyre. The front panel bears a painted ribbon scroll with the quotation, "As may the strains through my ear dissolve me into ecstacies." The painting including trophy and floral panels, with scrollwork, signed by Arthur E. Blackmore and dated 1898. Made by Steinway & Sons.

*(Illustrated)*





No. 222—DECORATED MAHOGANY STEINWAY GRAND PIANO

No. 225

*FRENCH MAHOGANY BEDROOM SUITE, COMPLETE*

Louis Quinze design, with ormolu mounting, consisting of:

(A) Large Double Bedstead (with hair and spring mattresses).

(B) Mahogany Canopy with Ormolu Mounting (*en suite*).

Back and valance draperies of réséda-green ground with green and pink flowering. Trimméd with passementerie edging and fringe. Including heavy double corded loops and tassels. The valance, of flowered green silk, is enriched by lace Arabe application, together with lace bordering. The curtains are lined with light réséda silk, with Swiss embroidered lace flouncing.

(C) Point Arabe Lace Bedspread (with green silk backing).

(D) Lace Arabe Large Day Pillow (matching bedspread, lined with green silk).

34 inches square.

(E) Bureau with Swinging Beveled Mirror and Marble Top (including two wide and two narrow drawers).

(F) Dressing Table with Swinging Beveled Mirror.

(G) Bedroom Table.

Size, 35 by 24 inches.

(H) Night Stand with Marble Top.

(I) Night Stand with Marble Top (enclosing a safe).

(J) Two Side Chairs.

IMPORTANT BRONZES AND MARBLE STATUARY



No. 226

*LARGE BRONZE AMPHORA*

By Barbédienne. A procession of eleven nude male and partially draped female figures, passing in stately movement towards the left. Volutes form the handles. Egg and tongue pattern round the mouth. The stem of acanthus leaves and classical designs.

*Height, 38 inches; diameter of the body, 21 inches.*

*Purchased direct from Barbédienne, Paris.*



No. 227

*MAJESTIC BRONZE GROUP: A LION AND A SNAKE*

A winged lion, with right paw raised and mouth wide open, is in full front and sitting on his haunches. The noble beast, with fine mane, has his tail curled upwards. With his left paw he presses heavily on the body of a snake which writhes in agony in the foreground.

Artistically modeled, and possessing a green patina of exceedingly fine quality.

*Height, 4 feet 8 inches; length, 4 feet 2 inches.*

*Purchased from Messrs. Boussod Valadon & Co., Paris, 1900.*

*(Illustrated)*



No. 227—MAJESTIC BRONZE GROUP: A LION AND A SNAKE

No. 228

*LARGE BRONZE GROUP OF THESEUS  
SLAYING THE CENTAUR BIANOR*

By Barye. Theseus is well astride the figure of the Centaur, and grips its body firmly with his knees as he wields his club in his uplifted right hand. With his left hand Theseus clasps the Centaur by the throat in the grim and mortal struggle. Theseus is seated on a large drapery which falls from the back of Bianor, the weight of whose body is mostly carried on his right foreleg.

*Signed on the base, on the right side: "BARYE."*

*Height, 4 feet 1 inch; length, 3 feet 10 inches.*

*Charles de Kay: "Barye," 1889, pp. 77-79 (plate 60).*

*Purchased direct from Barbédienne, Paris.*

*(Illustrated)*





No. 228—LARGE BRONZE GROUP OF THESEUS SLAYING THE  
CENTAUR BIANOR

No. 229

*HEROIC BRONZE GROUP BY JACQUES HOUZEAU*  
*(FRENCH SCHOOL 1624-1691): THE BOAR HUNT*

*Companion to No. 230*

The tusked and powerful boar, standing amid broken branches of trees, has its mouth wide open. A hound clambers up over its hindquarters, and another grips it by the left ear, while a third, rushing round from the left, tries to bite it in the near foreleg or neck.

*Signed: "HOUZEAU," and dated 1681, on the base at the back.*

*Height, 5 feet 5 inches; length, 7 feet; width, 2 feet 4 inches.*

*Purchased from Messrs. Duveen Brothers, London, 1900.*

*(Illustrated)*



No. 229—HEROIC BRONZE GROUP BY JACQUES HOUZEAU: THE BOAR HUNT



No. 230

*HEROIC BRONZE GROUP BY JACQUES HOUZEAU  
(FRENCH SCHOOL 1624-1691): THE STAG HUNT*

*Companion to No. 229*

The stag, suddenly arrested in its onward rush, stands in a setting of verdure on broken ground. It is being pulled down in death by hounds. One, rushing from under the stag's body and on its right side, seeks to seize its front leg and grip it by the neck. Another hound, half-lying on its back under the extended form of the stag, bites and claws its hind legs. A third is climbing on to its left shoulder and biting it behind the neck.

*Signed: "HOUZEAU," and dated 1680, on the base in front.*

*Height, 6 feet 2 inches; length, 7 feet 6 inches; width, 2 feet 2 inches.*

*Purchased from Messrs. Duveen Brothers, London, 1900.*

*(Illustrated)*



No. 230—HEROIC BRONZE GROUP BY JACQUES HOUZEAU: THE  
STAG HUNT

No. 231

*IMPORTANT MARBLE GROUP*

*OF "THE WOUNDED HIRONDELLE"*

*("HIRONDELLE BLESSÉE")*

By Alfred Boucher. French contemporary. Full-length, nude, winged female figure resting on a rock. Her left leg raised and held by her left hand, as she regards the heel. On the edge of the rock rests her right foot. Her right hand touches the tips of her wings.

*Signed in front: "A. BOUCHER."*

*Height, 5 feet; width of the base, 2 feet.*

*The revolving base: Height, 2 feet 6 inches; width, 2 feet 2 inches.*

*Purchased from Messrs. Boussod Valadon & Co., Paris, 1900.*

*(Illustrated)*





No. 231—IMPORTANT MARBLE GROUP OF THE WOUNDED  
HIRONDELLE (HIRONDELLE BLESSÉE)

No. 232

**VERY IMPORTANT STATUARY MARBLE**

**GROUP OF "LA SIRÈNE"**

By Denys Puech. French contemporary. A fine female, nude to the waist; her legs become twin tails and are turned into volutes as her body strikes the waters which rush up in a swirl. Her long hair floats in the breeze, and she takes on her left shoulder the effeminate form of a boy whose hand she grasps with her right. She looks up tenderly, and places her left hand on his waist.

*Height, 8 feet 6 inches. Spread of the wings, 5 feet 3 inches.*

*The base: Height, 2 feet 8 inches; length, 4 feet 6 inches; width, 3 feet 8 inches.*

The Musée de Luxembourg, Paris, possesses a very similar group, of approximately the same size, which was exhibited in the Salon of 1890. By an arrangement between the sculptor (who was a pupil of Falguière, and Chapu) and the late Mr. Fletcher, the pronounced male form of the boy was in this version draped.

*NOTE: The above marble group may be seen at No. 2 East 79th St., the residence of the late Mr. Isaac D. Fletcher. Permit may be had of the American Art Association, Managers.*

*The group will be sold conditional that the purchaser remove the same from its place of exhibit within one week from the date of purchase, at his own risk and expense.*

*(Illustrated)*



No. 232—VERY IMPORTANT STATUARY MARBLE GROUP OF  
"LA SIRÈNE"



FINE TAPESTRIES

No. 233

*SEVENTEENTH CENTURY FLEMISH*

*TAPESTRY PANEL*

(One of a pair of portières.) Woven with warriors who are passing through a village; habitations appearing in the background. The foreground showing two tall figures of women in the style of the seventeenth century. The immediate foreground is composed with pool of weeds and foliage. Finished with narrow tapestry borders, while its base is formed by an outer border of tapestry with landscape views, floral panels and slender columns. Lined with red silk.

*Length, 9 feet; width, 5 feet 2 inches.*

No. 234

*FLEMISH TAPESTRY CANTONNIÈRE*

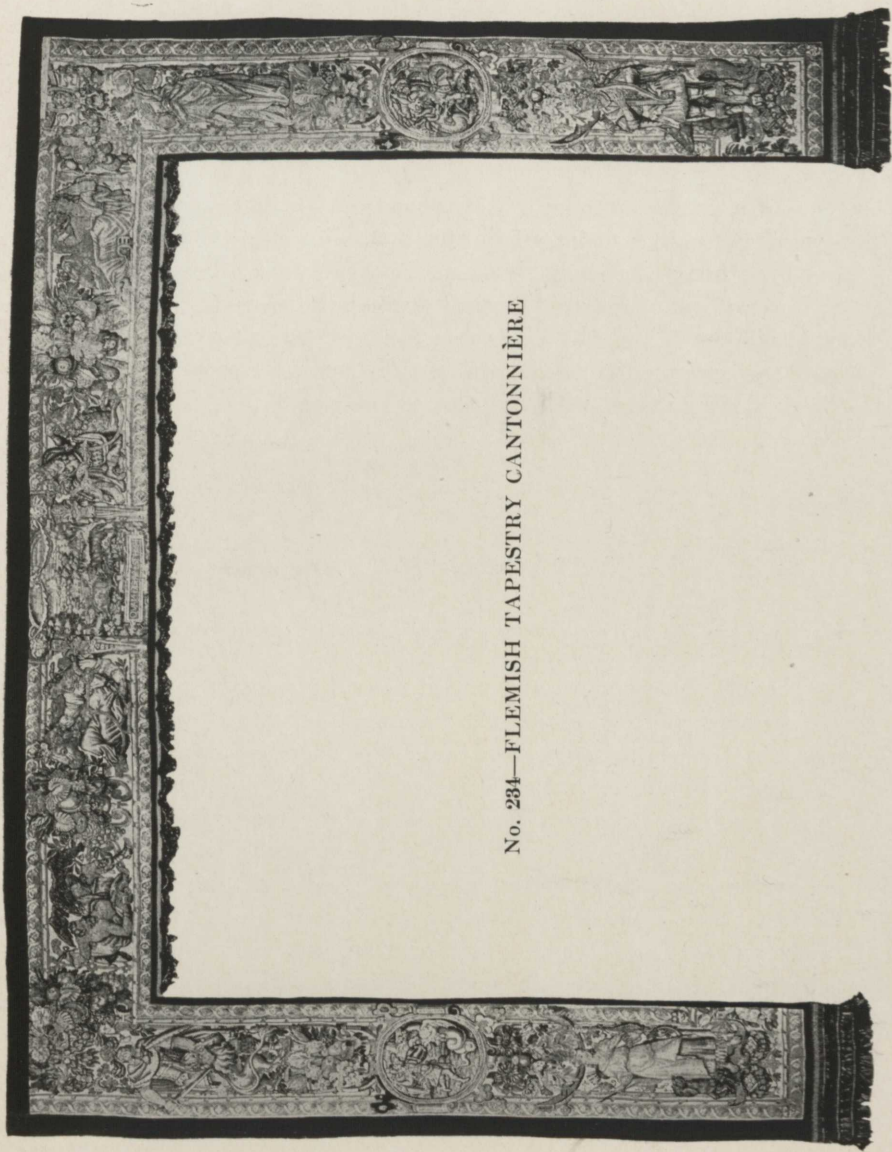
The two side borders showing warriors and floral devices, together with oval central medallions; Hercules killing the hydra on one side and St. George killing the dragon on the other. The left upper panel showing a king with sword stabbing a tiger, and the right a queenly draped figure and maiden. The upper band with a central panel enclosing a wild boar scene, and a plaque inscribed "Quam Dispar est Host." The supporters including animals and legendary figures besides fruit and flowers. The sides of borders are trimmed with red velours and finished below with three strands of worsted fringe.

*Height, 12 feet.*

*Width of upper border, 15 feet 6 inches.*

*(Illustrated)*

No. 234—FLEMISH TAPESTRY CANTONNIÈRE



No. 235

*SEVENTEENTH CENTURY FLEMISH*

*TAPESTRY PANEL*

(One of a pair of portières.) Companion to the preceding. The foreground with a group of figures including two women in yellow and blue robes beside a huntsman whose three dogs attack a curious animal. The middle background showing other huntsmen and soldiers, while the distant view includes a castle. Flanking trees show soft yellow and green tones. Border similar to the preceding; lined with red silk.

*Length, 9 feet; width, 5 feet 2 inches.*

No. 236

*FLEMISH SIXTEENTH CENTURY TAPESTRY*

On the left are standing and seated figures of armed warriors seen at the entrance to a palace. The pose and gestures of another man, more to the right, show him to be the founder of an imposing building. Warriors and an encampment in the right background. Diana and an attendant maiden are in the foreground. In the borders, along the top and the bottom, are small seated figures in compartments placed within panels of fruit and flowers. Down the sides are a musician, flowers, fruit, two pairs of figures in landscape settings, scroll forms, and foliage. The general color scheme is red and blue on a gold ground, with similar colors in the borders.

*Height, 10 feet 2 inches; width, 9 feet 5 inches.*

*(Illustrated)*





No. 236—FLEMISH SIXTEENTH CENTURY TAPESTRY

No. 237

*FLEMISH SIXTEENTH CENTURY TAPESTRY:  
THE STRATAGEM OF HANNIBAL*

The subject is, doubtless, the stratagem of Hannibal who, while attempting to invade Latium and capture Rome, sought to conceal the movements of his troops in the mountains of Samnium, B.C. 216 (Livy, Book XXII, 16-17).

In the right foreground Hannibal, in Renaissance armor, is mounted on a richly caparisoned steed. He is attended by his shield-bearer and his warriors. From the left soldiers, holding lighted torches, lead forward serving men who urge on the cattle that have bundles of faggots piled between their horns. When these faggots are kindled, the cattle will join the herd which, similarly provided, is rushing towards the distant city in the left background. The smoke will conceal from the inhabitants of the city of Latium the military operations of Hannibal. In the right background the army is already in battle array; fields and an open landscape in the distance.

The border is decorated with seated female figures, in compartments separated by floriated designs, winged figures, mythical animals as supporters, and plant forms. In a somewhat similar, but differently composed, setting down the left side is a panel representing a man and a woman in an ornamental garden. They are balanced, in a panel on the right side, by two female saints in a landscape.

The general color scheme is red and blue on a gold ground, with similar colors in the borders.

*Height, 10 feet 1 inch; width, 12 feet 9 inches.*

*This must be one of the earliest instances of camouflage recorded and illustrated in a work of art.*

*(Illustrated)*





No. 237—FLEMISH SIXTEENTH CENTURY TAPESTRY: THE  
STRATAGEM OF HANNIBAL



THE PROPERTY OF THE ESTATE OF THE LATE

CHARLES FRANCIS WILLIAMSON

CONNOISSEUR, OF PARIS

Who lost his life by the sinking of the steamship "Lusitania"  
by a German submarine

TO BE SOLD BY DIRECTION OF THE ANCILLARY  
ADMINISTRATRIX

No. 238

*A CHILD'S FRENCH WALNUT CHAIR OF THE  
THE PERIOD OF LOUIS XV*

Frame of natural walnut. Oval back with molded frame, voluted and molded arms with carved and molded supports, serpentine molded seat front and tapering turned and fluted legs. Seat, back and arms upholstered in red velvet.



No. 239

*FRENCH MARQUETRY BOUDOIR TABLE  
OF THE PERIOD OF LOUIS XV*

Heart-shaped body fitted with hinged top, having mirror on under surface, and with side compartments pivoted so as to spring open outward when released by key, lined with blue watered silk and with one divided into compartments for toilet essences and so forth. Below is a cupboard with hinged door at side. On square curving legs finished at the feet with pierced and gilded bronze escutcheons. The top is inlaid in a design of a basket of large flowers, the inner top with floral sprays and the sides with bouquets of flowers tied by ribbons, all in varicolored woods.

*Height, 28 inches; width, 18 inches; depth, 19 inches.*



No. 240

*FRENCH PARQUETRY CABINET OF  
THE PERIOD OF LOUIS XV*

Rectangular shape, with slightly bowed front and sides, shaped apron and square carved legs. Fitted with two drawers and below with cupboard having hinged doors. The front and sides are inlaid in parquetry of light and dark wood in a geometrical design. The top is of dark red Siena marble with white veinings and the mounts, consisting of pierced gallery around three sides of top, medallion in center of apron, keyhole escutcheons, angle guards and feet, are of gilded bronze.

*Height, 29 inches; width, 18 inches; depth, 14 inches.*





No. 241

*FRENCH AUBUSSON TAPESTRY SCREEN  
OF THE PERIOD OF LOUIS XVI*

Rectangular frame of carved and gilded wood with arched top, beaded and molded and supported on carved and voluted cross feet. Mounted with a panel of Aubusson tapestry showing two rustic lovers in eighteenth century costume seated in a landscape with blue sky. The border is of scrolls and floral festoons in bright colors and the ground is of dark brown. Backed with red silk damask.

*Height, 36 inches; width, 22 inches.*



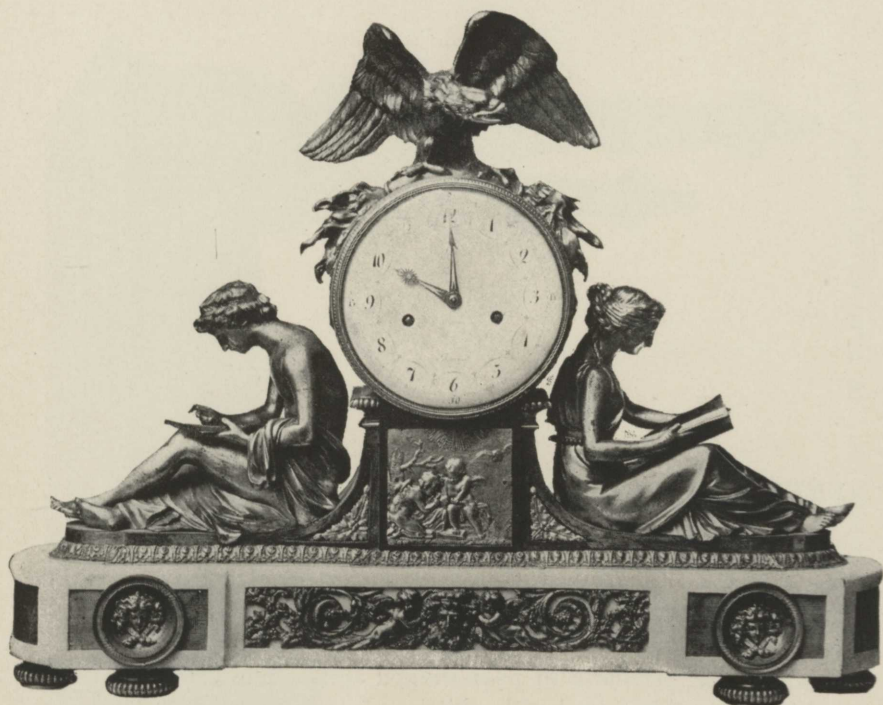
No. 242

*EIGHTEENTH CENTURY FRENCH*

*TERRA-COTTA BUST*

Bust portrait of a young girl in light-colored terra-cotta. The head with braided hair is inclined to the left. On circular molded base of green marble. Modeled by Roland [1746-1816].

*Height, 20 inches.*



No. 243

*FRENCH GILDED BRONZE AND MARBLE  
CLOCK OF THE PERIOD OF LOUIS XVI*

Circular dial, surmounted by an eagle with outstretched wings holding a thunderbolt in its claws and supported by two seated figures, one of a youth writing, the other of a maiden reading; below the dial is a panel with a subject in relief of two Amorini playing with birds. The mounts of the white marble base are of gilded bronze and consist of a panel with a mask and Amorini of acanthus-leaf scrolls and of circular medallions with Medusa heads. The gadrooned feet are also of gilded bronze.

*Height, 21 inches; width, 27 inches.*



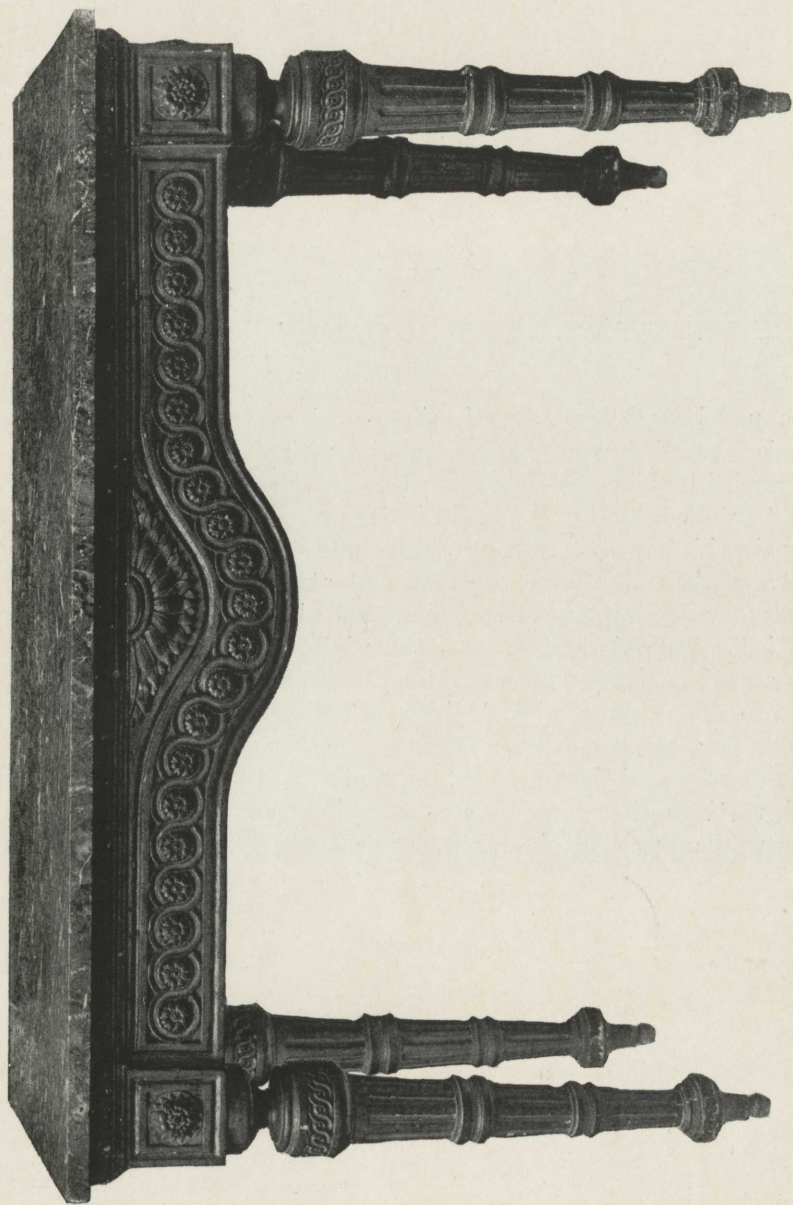
No. 244

*FRENCH CARVED AND GILDED WOOD TABLE  
OF THE PERIOD OF LOUIS XVI*

Rectangular-shape top, with shaped apron decorated with carved guilloche pattern and with circular rosettes. The legs are turned tapering and fluted encircled with bands of carved guilloche patterning and terminate in pear-shaped feet. The top is of dark red Siena marble veined with white.

*Height, 34 inches; length, 56 inches; width, 30 inches.*

*(Illustrated)*



No. 244—FRENCH CARVED AND GILDED WOOD TABLE OF THE PERIOD OF LOUIS XVI

No. 245

*EIGHTEENTH CENTURY AUBUSSON*

*TAPESTRY PANEL*

The panel is decorated with three oval medallions framed in banded laurel leaves entwined above with floral wreaths and suspended by looped ribbons. In the center are two rustic sweethearts, while in that on the right is Semele seated with an Amorino warming his hands at a brazier, while in that on the left is Ariadne seated with a Bacchante and leopard at her side. Above, the border consists of a ribbon-entwined rod with floral festoons from which the medallions are suspended, while at the sides and below are acanthus scrolls and baskets of fruits and flowers. Between the medallions are musical trophies. The ground is buff-colored woven in a geometrical patterning. The smaller panels repeat the decoration of the large one, the oval medallions being occupied with rustic subjects, one of a woman, child and sheep, the other of a maiden with floral wreath and Amorini.

*Height, 7 feet 6 inches; width, 22 feet 6 inches.*

*(Illustrated)*





No. 245—EIGHTEENTH CENTURY AUBUSSON TAPESTRY PANEL





No. 246

*PAIR EIGHTEENTH CENTURY  
AUBUSSON TAPESTRY PANELS*

To correspond with the preceding long panel.

*Each height, 7 feet 6 inches; width, 5 feet 8 inches.*

No. 247

*EIGHTEENTH CENTURY FLEMISH TAPESTRY*

A very interesting composition of the "Verdure" type. In the center is a landscape enlivened on the left by a Teniers subject of men in shirt sleeves playing bowls, while two others in eighteenth century costume are seated regarding them. In the center is a peasant woman with a basket on her head holding a small boy by her left hand. On the right a group of three cavaliers in square-cut coats and cocked hats, reining in their horses. The background is a landscape in light coloring showing a distant river and hills and the prospect of a city. The picture is framed with trees having masses of dark green foliage of the so-called "Verdure" character, while in the immediate foreground are rocks and shrubs. The tapestry is surrounded with a border of acanthus-leaf scrollings and baskets of fruits and flowers in bright colors on a dark brown ground.

*Height, 10 feet; width, 14 feet 3 inches.*

*(Illustrated)*





No. 247—EIGHTEENTH CENTURY FLEMISH TAPESTRY

No. 248

*FLEMISH EIGHTEENTH CENTURY TAPESTRY:  
MARIAGE DE PSYCHÉ ET DE L'AMOUR EN  
PRÉSENCE DE JUPITER, JUNON ET VÉNUS*

In the center are seen Cupid and Psyche, shown as a youth with wings and a maiden who are idealized portraits of the Dauphin of France, afterwards King Louis XVI, and of Princess Marie Antoinette of Austria, who later was the Queen. Cupid is attired in a red robe and Psyche in a pale blue and yellow dress. They stand in front of a blazing altar behind which is the celebrant dressed in blue and holding in his right hand a blazing hymeneal torch. Seated on clouds above are, on the right, Juno with her Peacock, holding a sceptre and robed in blue, and on the left Jupiter with his eagle, holding in his left hand a cluster of thunderbolts. The background is of blue sky framed with foliage while in the foreground are flowers and shrubs. The tapestry is surrounded by a border of scrolls, flowers and fruits in brilliant colors on a golden yellow ground, and above, in the center, is a double coat-of-arms with winged supporters, surmounted by a Ducal coronet superimposed on which are royal monograms.

*Height, 11 feet; width, 11 feet 6 inches.*

*(Illustrated)*





No. 248—FLEMISH EIGHTEENTH CENTURY TAPESTRY:  
MARIAGE DE PSYCHÉ ET DE L'AMOUR EN PRÉSENCE DE  
JUPITER, JUNON ET VÉNUS



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